REPORT RESUMES

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PROJECT APEX, APPROPRIATE PLACEMENT FOR EXCELLENCE IN ENGLISH. SECOND EDITION (REVISED).

TRENTON PUBLIC SCHOOLS, MICH.

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THE TRENTON, MICHIGAN, PHASE-ELECTIVE ENGLISH CURRICULUM, APPROPRIATE PLACEMENT FOR EXCELLENCE IN ENGLISH (APEX), WAS DESIGNED FOR A SENIOR HIGH SCHOOL WITH AN ENROLLMENT OF APPROXIMATELY 2000. STUDENTS ARE PLACED ACCORDING TO ABILITY IN AN UNGRADED CURRICULUM INCORPORATING FIVE ABILITY LEVELS (PHASES) AND ARE ALLOWED TO CHOOSE FROM AMONG APPROXIMATELY 30 COURSES. THIS REPORT DISCUSSES (1) THE HISTORY AND DEVELOPMENT OF THE APEX PROJECT, (2) THE ADVANTAGES TO STUDENTS AND TEACHERS OF SUCH A PROGRAM, (3) THE IMPLICATIONS OF THE PHASE-ELECTIVE PROGRAM FOR THE SCHOOL LIBRARY, SCHOOL COUNSELOR, ADMINISTRATION, AND JUNIOR HIGH SCHOOL, AND (4) THE NINTH-GRADE CURRICULUM WHICH MIGHT PRECEDE A PHASE-ELECTIVE PROGRAM. DETAILED DESCRIPTIONS AND SEMESTER OUTLINES ARE PROVIDED FOR EACH COURSE IN THE APEX CURRICULUM, INCLUDING READING LISTS, AND SUGGESTED TEACHING APPROACHES AND AUDIOVISUAL MATERIALS. A BIBLIOGRAPHY OF BOOKS AND ARTICLES OF VALUE TO THE COMMITTEE WHICH DESIGNED AND IMPLEMENTED THE PROGRAM IS ALSO FURNISHED. (DL)

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Project APEX

APPROPRIATE PLACEMENT FOR EXCELLENCE IN ENGLISH

USOE Project
661691

Trenton Public Schools
2601 Charlton Road
Trenton, Michigan 48183

TE 000 341

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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PROJECT APEX

APPROPRIATE PLACEMENT FOR EXCELLENCE IN ENGLISH

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Prepared in Cooperation with
Trenton Public Schools

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PREFACE

Some 400 copies of the first edition of the APEX document have been disseminated to date and response to the program has been very brisk, with numerous visitations to and from several schools for the purpose of sharing understandings about the program. Since then, further revision and refinement has necessitated a second edition.

This revised edition of the Project APEX report contains the original roster of participants and consultants, the forward and introduction reprinted from the first edition, and the revised descriptions for each course, including detailed semester outlines and suggested approaches and teaching aids.

Since the workshop, the English staff at Trenton High School, with the assistance and cooperation of the administration and the counseling department, has been taking steps necessary to implement the total phase-elective English curriculum for the fall of 1967. In addition to surveying the students, counseling them concerning their course selections, refining the courses to be offered during the fall and spring terms, and ordering materials for the classes, the staff has been involved in the teaching and evaluation of five pilot classes taught by the five staff members who were appointed phase chairmen of the project:

Everyday English I (Phase 1) - Donald Weise
Literary Explorations I (Phase 2) - Thomas Deku
Individualized Reading (Phases 2-5) - Douglas Brown
Creative Writing (Phases 4-5) - Edwin Shimabukuro
Theatre Arts (Phases 2-5) - Eugene Bacon

Before attempting to implement the total program for the 1967-68 school year, it was necessary to conduct a survey of the student body, the results of which were used to determine which courses should be offered during the coming school year, which ones should be offered in the pilot program, and which ones were in need of further revision. Later in January, each student completed a tentative plan of work for his remaining high school English program and made definite selections for the following school year under the guidance of his English instructor (but subject to review by his counselor). Students were also given the opportunity to register for the second semester pilot courses either in place of their regular English classes or their study halls. The initial reaction to the pilot program has been favorable, and few problems are anticipated when the total program is implemented next fall..

Although all members of the Trenton High School English department have been actively involved in the refinement of the curriculum, new teachers who were not participants in the summer workshop--Mr. Alex McKee, Miss Nancy Barnett, and Miss Jane Jennings--have contributed significant work to the project.

Evaluation is of major importance in the project. For this purpose, the services of Mr. George Hillocks have been secured to establish solid evaluation procedures. In addition, the soundness of the concepts and materials will be re-evaluated by the staff and incorporated in a third edition of the APEX document which will be published after the program has been in operation long enough to have been tested adequately.

Donald F. Weise
Liaison-Coordinator

Douglas C. Brown
Assistant Liaison-Coordinator

FORWARD

The model phase-elective English curriculum described in this report was drawn up in a six-week workshop sponsored cooperatively by the United States Office of Education and the Trenton (Michigan) Public Schools in the summer of 1966.

Preparing this curriculum description was the second stage of a five-part plan which, it is anticipated, will move the Trenton High School English program into a phase-elective curriculum in September, 1967. The five parts of the plan are:

1. Visits to schools in the state which have introduced innovative curricula in English; attendance at national and regional conferences where other such curricula are described.

2. Setting up of Project APEX, a summer workshop, in which teachers from secondary schools in neighboring communities work with the phase-elective curriculum; meetings with consultants of national and local repute.

3. Expansion of the model curriculum, which is a rationale and a series of course outlines, into complete course guides that will sustain a full semester of work, at the same time modifying model curriculum to meet needs of a specific school.

4. Introduction of five pilot courses, one to serve each of the five phases, to anticipate problems that might occur when full implementation takes place; establishment of evaluative criteria to cover at least the first three years of the program.

5. Implementation of the complete phase-elective curriculum in English.

This curriculum has been designed for a senior high school of approximately 2000 students. Although it was prepared with a specific high school in mind to lessen the danger of excessive theorizing, minor adaptations are likely to be needed before it can become operational in this school or in others.

That this comprehensive a curriculum could be prepared in a six-week period is a tribute to the sense of direction that was brought to the project by steering committee members who participated in the first stage of the program. It is a tribute also to the dedication of the 29 members of Project APEX, who invested many evenings and week ends in seeing to it that their work was done completely and well.

Henry B. Maloney
Project Director

PROJECT APEX
ROSTER OF PARTICIPANTS

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ROSTER OF CONSULTANTS

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Frank Ross, Director of English, Oakland Schools; Chairman, Secondary Section Committee, National Council of Teachers of English

REASONS FOR RECOMMENDING A PHASE-ELECTIVE CURRICULUM

Before indicating the chief reasons for putting the English program in a phase-elective framework, it might be well to examine the nature of that framework and to describe a phase-elective curriculum.

A phased curriculum is an ungraded curriculum in which classes are arranged according to ability grouping. Dr. B. Frank Brown, principal of the Melbourne (Florida) High School, has incorporated five phases into his curriculum. These range from Phase 1, in which the chief emphasis is on remedial work, to Phase 5, wherein the emphasis is on analytical research and independent study. As students demonstrate that they are able to do the work of a higher phase, they advance through the phase levels during their high school careers. If they show that they are capable of doing Phase 4 or Phase 5 work from the beginning, then they start the phased program at one of these levels.

An elective curriculum is also an ungraded curriculum. It prescribes no required courses in a particular discipline, but rather allows the student to choose the courses which he deems most important for the advancement of his education.

The phase-elective curriculum is the result of combining these two philosophies of curriculum organization. It retains both the phase and the elective features. In the phase-elective program, there is an array of courses for students to choose from at each phase level. Thus a student capable of doing Phase 4 work, for example, might have from ten to fifteen courses to choose from at that level of achievement. A student who could manage only Phase 2 work would also have a number of courses to choose from, although it is likely that he would be confronted with a more limited range of choices (since his range of interests and level of academic sophistication are usually more restricted than those of the more able student).

Although the English course of study described in this report is intended for a four year high school, the Project APEX committee recommends that most ninth graders enroll in a conventional program, with the phase-elective program beginning in the second year of high school. Reasons for this recommendation are given in the section of this report that describes a ninth grade curriculum which might precede a phase-elective program.

In most instances the phase-elective program developed in Project APEX stresses inductive teaching and the use of paperbound books. A framework which encourages freedom to learn and the development of responsibility seems faulty if the courses within that framework do not foster these same objectives.

The chief advantages of the phase-elective curriculum, as seen by those who developed this one, follow.

Advantages for the Student

1. The element of selection encourages greater student responsibility.
2. The student's commitment to a course he has chosen will increase his motivation.
3. The phase part of the curriculum gives the student an opportunity to examine realistically his level of achievement in English.
4. The improved teacher morale that such a program seems likely to bring will also result in greater student morale.
5. The establishment of courses with appropriate levels of performance for each student should eliminate students who are bored because the work is too easy and students who are having trouble because the work is too difficult.
6. The internal structure of the courses will encourage more learning how to learn.
7. Grading is likely to be deemphasized.
8. The nature of the courses should bring about a more realistic approach to English.
9. Students will be able to move from courses within one phase to those within a higher phase as they give evidence of greater maturity and improved accomplishment.
10. The program demands a commitment from each student to his own intellectual development.
11. The curriculum is designed for the student's growth and success. Its major purpose has not been to accommodate college programs, with the student playing a subordinate role.
12. The teacher is likely to have a better idea of the cumulative progress in English for each student in his class.
13. The program affords a better opportunity for in-depth work.
14. The student who does not plan on attending college will have more opportunities to learn and to succeed. Those who intend to major in English studies may take additional course work in English.
15. The program recognizes grouping by various English skills (*e.g.*, speaking, writing, interpreting literature), instead of recognizing only general ability in "English."
16. Since the degrees of difficulty for each phase level are indicated, this kind of program is more genuinely sequential.
17. Students in each grade will have a greater variety of courses to choose from.
18. The program includes several different approaches to the teaching of language, literature and composition and thus offers students more opportunities to learn.

Advantages for the Teacher

1. Teachers have participated in drawing up the overall curriculum as well as the content for individual courses. In addition, they have established the rationale for this kind of curriculum.
2. The variety of courses gives each teacher a better chance to teach in an area for which he has received some specialized training.
3. The program gives the teacher an opportunity to go into both composition and literature in greater depth.
4. The attractiveness of the program is likely to serve as a recruiting aid and to develop in some students an interest in teaching English as a profession.
5. In converting to a new program teachers will have an opportunity to reexamine both their materials and their methods.
6. The inductive approach will make teachers better able to see students as individuals.

General Advantages

1. The materials for the courses are more purposeful. Books have been made to fit the courses, rather than courses to fit the books.
2. There should be less repetition, and consequently less tediousness, in the program.
3. There is a built-in "wash out" factor that will cause unwanted courses to be withdrawn. On the other hand, new courses can be added with little difficulty.

PRE-APEX DEVELOPMENTS AT TRENTON HIGH SCHOOL WHICH WERE RELATED TO THE PROJECT

Project APEX, the workshop, began June 20, 1966, but Project APEX, the idea, has been brewing for almost two years. Because earlier developments have had some bearing on the workshop, it may be of value to sketch them here briefly.

In December, 1963, Mr. George Menzi, the assistant principal of Trenton High School, attended a conference in Chicago at which Dr. Frank Brown, principal of Melbourne High School, was the principal guest speaker. What Mr. Menzi brought back from that conference was a contagious enthusiasm for some dramatic changes that were taking place in education. One effect of the discussion and speculation that he fostered was that three of the members of the English department read Dr. Brown's book, The Non-Graded School. What followed was a series of events which have revolutionized thinking about curriculum in Trenton's English department.

The teachers who had read Dr. Brown's book began meeting for extended sessions after school because of the compelling implications of the book. The sessions themselves were not new; they had been going on for some time, but their focus and duration changed. An article by Max Klang in the English Journal, entitled "To Vanquish the Deadliest Game,"[1] had already precipitated some vigorous discussions about what was being done and what should be done in high school English. The feeling of the group was that whatever they were doing was definitely not good enough and that something had to be done about it. At that point, the only panacea in sight seemed to be more electives. Other elective plans were investigated and a copy of Mr. Klang's article, along with an electives program from Wyandotte High School in Wyandotte, Michigan, and a new plan, were circulated among the high school English teachers under the heading, "A New English Program? Some Suggestions." The teachers were asked to react to the articles. The response was generally favorable and many of the staff members began openly discussing the issue of English curriculum. It wasn't until Dr. Brown's book actually appeared, however, that things began to happen. The meetings of the three teachers became more frequent, much longer and more heated. Dr. Brown's approach was not only refreshingly innovative, it also seemed germane and sensible. Even though the teachers later discovered certain inadequacies in it, it served their purpose well.

Department meetings during 1964-65 took on a slightly different aspect. Questions were asked and issues raised that opened up for examination nearly every basic assumption currently held in the teaching of English. Some of these questions were stirred up by a departmental project. A curriculum revision had already been ordained as a major order of business during the 1965 year. This project was originally planned as an attempt to get down a written statement about what the

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[1] Max Klang, "To Vanquish the Deadliest Game," English Journal, 53 (October, 1964, 504-515).

English curriculum was doing since such an examination of curriculum had not been made for some years. In the end, the teachers writing descriptions described what they thought they had and avoided what they thought they should have, partly because of a deadline and partly because they did not feel it would be to their advantage to implement curriculum changes which had not been thoroughly thought out or which were not commonly agreed upon by the department.

It would probably be safe to say that the department was not especially excited about what they had created. The course descriptions were quite traditional in approach and pretty much a verbal statement of educational platitudes that English curricula perennially were expected to include. There was much outlining of texts and citing of gimmicks. However, the project did serve two useful purposes: it fulfilled the assignment, and provided some opportunities to question basic ideas that the department was operating under even though this inquiry did not lead directly to a major curriculum change.

The ferment of new ideas continued. During most of the year, department meetings carried on business as usual but there was a feeling that something new was happening. Dissatisfaction with the "old-fashioned" curriculum resulted in another member's joining the regular "new ideas" curriculum sessions in the lounge, and a host of faculty members who were curious to see what would come out of these meetings.

After some 200 hours of study and discussion something new did develop; a proposal for a phase-elective curriculum in English. The plan was very rough. It needed a great deal of work, but it was presented to the English department at a meeting in the spring of 1965. The response might be described as warm but cautious, and what had formerly been the passion of four people became the object of discussion for the staff in general. Very helpful additions, deletions, and modifications were made by the staff; as the year ended, their general feeling was that the program was worth exploring the following year.

The school year 1965-66 was a year of great investigation and debate. Some basic soul searching by the staff led to these and other conclusions about the Trenton English curriculum.

1. A great deal of student apathy existed about English.
2. The educational program was functioning on a very vague, meaningless and often inaccurate philosophical base.
3. The special abilities of the staff were not being utilized most effectively.
4. The curriculum on paper was not the curriculum in operation, primarily because of the inadequacy of the paper model.
5. Much of what was known to be sound research in education was not being implemented in the curriculum.
6. Much of the teaching was redundant.
7. An unclear curriculum framework caused teachers to feel they had to do "everything at once."

The phase-elective program seemed to offer some possibilities of extricating the English program from the dilemma that it was in. Consequently, steps were taken to investigate the phase-elective approach more thoroughly.

1. Visitations were arranged, through the administration, to schools that suggested new directions in English education. Among others they included Okemos High School, Chippewa Valley High School, Cass Technical High School, Troy High School, Grosse Ile High School, and Birmingham Seaholm High School.
2. Conferences were established. Meetings were held with Dr. Daniel Fader of the University of Michigan and Dr. William Hoth of Wayne State University. Representatives were sent to a curriculum conference in Cleveland at which Dr. Frank Brown was a guest speaker. A Grammar Conference was attended in Detroit. Meetings were also arranged with the vocational, language, counseling, library, science and social studies departments in the school. All of these experiences were mutually shared through verbal feedback and discussion.
3. A curriculum consultant, Dr. Hoth, was hired to evaluate the new proposal and suggest direction.
4. Committees were formed to discuss various dimensions of the current curriculum.
5. The originators of the plan, by now a five-member team, examined in detail the problems of the curriculum and reported back their findings either in informal sessions, staff meetings, or written communication.

Sometime in the spring of 1966, it was discovered that much more work would have to be done on the curriculum to render it workable and that under the circumstances, it would not be feasible to attempt implementation the following year. At that time two events occurred. First, a plan of work was established; second, the assistant principal's suggestion to seek Federal funds for a summer workshop under a Title III grant was worked into a proposal. The workshop would develop the curriculum in detail.

Work continued during the remainder of the school year since there was no way of knowing whether the grant would be forthcoming. A one-day Saturday workshop, which turned out to be extremely successful, was funded by the Trenton Board of Education for the purpose of assisting the English Department in their efforts.

On June 3, 1966, the news arrived that the request for Federal funds had been granted. Teachers were elated and staff efforts were directed to the planning of the summer workshop. The department believed that their ideas were good and that they had significance. Their hope was that what come out of the summer workshop could be viewed as a working model for introducing major changes in English curricula in Trenton High School as well as in other traditional comprehensive high schools in the United States.

SUMMARY OF THE PROJECT APEX WORKSHOP

As indicated in the Foreword of this report, Project APEX was the second stage in a five-stage program to bring curriculum innovation in English to Trenton High School, and less directly, to other schools in the downriver area southwest of Detroit.

The reader of this summary of proceedings should keep in mind two points: (1) The original Steering Committee visited many schools and conferences prior to the start of APEX. From these visits came a commitment to a phase-elective program. This commitment was indicated in the original proposal. Thus the workshop did not begin with considerations of alternative curricula, modular programs, and the like. It began with the understanding that a phase-elective curriculum offered a stimulating potential for a high school English department; (2) The scheduling of consultants was, to a large extent, determined by their availability. Fortunately, the airline machinists' strike occurred late enough in the summer so that only one invited consultant--the representative from Education Testing Service--was unable to participate. As a consequence of his not coming, work on testing and evaluating has been postponed to stages 3 and 4 of the program.

The APEX meetings began with a discussion of "What is English?" and an attempt to identify the major goals of a high school English program. By the third day of the workshop, a set of tentative goals of the English program had been agreed upon. They follow:

Suggested General Goals

Personal Objectives

To involve each student, regardless of his occupational future, in the study of English by helping him to appreciate the relevance of English to the world in which he lives and by helping him achieve a personal feeling of success.

To teach the student to understand himself, recognize his personal values, respect his own opinions and therefore realize his maximum potential as an individual.

To assist the student in the development of his own sensitivity to the world around him and in the recognition of his function in this world.

To encourage the student to accept constructive criticism and to use it for self-improvement.

To free the student's innate creativity.

To promote student initiative, originality and imagination.

To help the student make intelligent use of his leisure time.

To develop in the student an understanding, tolerance and respect for other peoples' cultures and tolerance for the opinions of others.

To assist the student to become a self-directed learner.

To understand the interrelationships of language, thought, and behavior.

Literary Objectives

To encourage the student to read for pleasure and information.

To teach the student

1. to read with intellectual and emotional understanding.
2. to recognize universal problems and truths.
3. to apply the truths he has learned in his reading.
4. to read and appreciate all the major forms of literature. (short story, novel, drama, poetry, essay, biography).
5. to select literature discriminately.
6. to evaluate mass media.
7. to observe accurately and analyze critically.
8. to use reference material intelligently.

Communicative Objectives

To teach the student

1. to appreciate the nature and function of language.
2. to reason effectively, both inductively and deductively.
3. to communicate self in writing and speaking.
4. to select the appropriate level of language for audience, purpose and topic.
5. to listen skillfully.
6. to organize thought into logical patterns.

Evaluation procedures were introduced at the first meeting. In addition, a schedule for the first two weeks was presented. The subject which evoked most discussion during the early days of the workshop was the position of the ninth grade in a phase-elective curriculum for a four-year high school. Even after it was decided that ninth grade English should be separate from the phase-elective program, many hours of discussion were spent determining the nature of the ninth grade program. By breaking this program into several key issues and carrying on other business between discussions of these issues, agreement on the nature of the ninth grade program was reached on the first day of the fourth week.

Throughout the workshop the emphasis was directed toward members' actual experience in the classroom, with less stress being put on their readings. They were asked to compile a list of paperback titles of books that they had taught successfully or that a teacher in their department had taught successfully. Their list of titles follows:

Books Recommended by the Group for Teaching at the High School Level
(Listed by publisher of the paperback edition.)

Pocket

Anna and the King of Siam
Bridge of San Luis Rey
Connecticut Yankee
Diary of a Young Girl
Great Expectations
Great Tales, Poems of Poe
The Hiden Persuaders
Jane Eyre
Lord Jim
Lost Horizon
Moby Dick
Modern American Short Stories

Pitcairn's Island
Rebecca
Return of the Native
Travels of Jaimie McPheeters
The Wastemakers

Bantam

Huckleberry Finn
Alas, Babylon
April Morning
Billy Budd
Brave New World
Bridge at Andau
Bridge Over the River Kwai
Call of the Wild
Catcher in the Rye
Cheaper by the Dozen
Cimarron
Crime and Punishment
The Crucible
Cyrano de Bergerac
Four Great Plays (Ibsen)
Freedom Road
Grapes of Wrath
Hiroshima
Hot Rod
In Dubious Battle
Inherit the Wind
Inn of the Sixth Happiness
Light in the Forest
Miracle Worker
Moon is Down
Mrs. Mike
Nine Stories (Salinger)
Octopus
The Pearl
Red Badge of Courage
The Red Pony
Scarlet Letter
Shane
Three Plays by Wilder
When the Legends Die
White Fang

Mentor

Mythology (Hamilton)
Paradise Lost

Popular Library

To Kill a Mockingbird
The Fool Killer

Signet

American Tragedy
Animal Farm
The Assistant
Babbitt
The Jungle
Night They Burned the Mountain
1984
Ox-Bow Incident
Picture of Dorian Gray
Silent Spring

Dell

Four Plays by Shaw
Frankenstein
Great American Short Stories
Great English Short Stories
Great Tales of Action and Adventure
A Separate Peace
Six Great Modern Plays
Best American Plays of the 1920's, 30's and 40's

Avon

So Big
Up the Down Staircase

Miscellaneous

Earth Abides (Ace)
Lord of the Files (Capricorn)
Main Traveled Roads (Fawcett)
Most Dangerous Game (Berkley)
Old Man and the Sea (Scribner)
Portrait of the Artist (Compass)
Profiles in Courage (Harper Perennial)
Pygmalion (Penguin)
Screwtape Letters (Macmillan)
Swiftwater (Riverside)

Shakespeare

As You Like It
Hamlet
Macbeth
Midsummer Night's Dream
Othello
Romeo and Juliet
Twelfth Night
Tempest

Thanks to the generosity of the local paperback distributor, the Ludington News Company, examination copies of these and other titles were provided, so that APEX members had some 400 paperbacks available to them during the workshop. Members were also given sample copies of Collateral Classics and Washington Square paperbacks. by the Pocket Books representative, since books from both of these series contain teaching aids.

On Wednesday of the first week, a taped speech by Dr. B. Frank Brown, principal of Melbourne High School, was played; and on Thursday, a panel of four teachers and department heads from schools within the state that had attempted innovative curricula in English talked to the group.

The second week began with a definition of the phase-elective curriculum by members of the Steering Committee. (Two members were added to the original Steering Committee on Monday of the second week, and the first of three Steering Committee meetings was held on that day.) The second week saw four consultants speak to the group: Dr. Chandos Reid, who explored the field of sociometrics; Daniel Lindley, Raymond Arlo, and Dr. Neil Postman, who discussed the inductive method of teaching with specific regard to language. The usual format with consultants was to invite them to give a general talk to the full group in the morning. This was followed by a brief question and answer session. An extended question and answer period, which related their general remarks to the work of APEX, was carried on by a small group in the afternoon. Members of the small groups selected the consultants they wished to work with. Since Robert Hogan, Associate Executive Secretary of the National Council of Teachers of English, was speaking in Ann Arbor during the second week of the workshop, an optional trip to his lecture was planned. Twenty people from APEX attended.

In order to proceed with outlines of individual courses, it became necessary to establish criteria for each phase level. The group was divided into five teams, each of which was asked to prepare an outline for a literature course at one phase level. These five course outlines were to be discussed carefully as to format and content, and then would serve as models for other outlines. The original criteria used to establish phase levels for these five literature courses follow:

Phase 1

5th to 6th grade reading level as measured by standardized tests. Ability to read adventure-oriented books sufficiently well to understand factual information. Relatively little motivation to read because of reading difficulties.

Phase 2

7th to 8th grade reading level. Ability to read adventure books sufficiently well to perceive character motivation and to understand what prompts characters to act the way they do. Thus the student should be able to do some basic interpretation from his reading. His reading is restricted almost exclusively to the kinds of things he is interested in.

Phase 3

9th to 10th grade reading level. Ability to read with understanding literary works which confront the reader with a theme. Student should also be able to note character development. He will read what is required of him but shows little initiative in reading on his own.

Phase 4

11th to 12th grade reading level. Ability to analyze literature and to see an author's work in its appropriate historical context. He is motivated to read and will read many books because he enjoys reading as a pastime.

Phase 5

13+ grade reading level. In addition to recognizing the author's theme, tone, point of view, and the like, the student is able to read critically and appraise the literary quality of a work. He is highly motivated to read and reads extensively.

The reading grade level statements in these criteria received strong criticism. Ultimately it was decided that they would not be adhered to rigorously and that their position at the beginning of the statement implied an emphasis that was not intended.

Three consultants also came to APEX during the third week of meetings. Dr. Patrick Hazard talked about a popular approach to humanities; Dr.Kenneth Goodman discussed the teaching of reading in secondary school; and Sister Mary Judine spoke on the teaching of composition.

During the fourth week, the final list of courses for the phase-elective curriculum was established. Participants chose courses that they wished to work on and then developed outlines for the courses. Most of this work was done by small groups. Mrs. Naomi Madgett talked to the group on the teaching of poetry also during this week. The format and content of the five model literature courses were approved by the total group.

Most of the time during the last two weeks of APEX was spent in drawing up course outlines and then presenting these to the group for approval. Toward the end of the session, to increase efficiency, courses were presented to small groups for approval instead of to the total group. This system permitted the simultaneous discussion of two courses. Dr. Prudence Dyer, a specialist on English curriculum, spoke during the fifth week, as did Dr. Stephen Dunning, who talked on composition and rhetoric.

The teachers who prepared these course outlines recognize that there is some overlapping in themes for the various courses. They believe,however, that this thematic overlapping will not be critical if teachers post the titles of materials they intend to work with intensively and if the cumulative reading record of each student is kept up to date.

It should be pointed out that the Course Description for each course is written for students. Some effort has been made to relate the style and content of these descriptions to the phase levels of the courses they describe. There are few courses for lower phase students, but it is anticipated that youngsters who should take these courses will comprise a relatively small percentage of the student body.

For the most part, suggestions on class size have been omitted. Most of the APEX teachers believe that lower phase classes and those which center around the teaching of composition should have lower pupil-teacher ratios than some of the others. The matter of repeating certain courses for additional credit has also not been explored since this is basically an administrative consideration.

APEX members are grateful to the representatives of the various publishing houses for their generous cooperation in providing examination copies of textbooks during the workshop.

In conclusion, it can be said that the following goals were achieved:

1. Development of a phase-elective English curriculum for grades ten through twelve, which includes outlines for 29 English courses that would function in a five-phase framework.
2. Development of a course outline for a ninth grade English program.
3. Establishment of a common sense of purpose among
   11 English teachers from Trenton High School
   2 Speech teachers from Trenton High School
   3 English teachers from Slocum-Truax Junior High School
   1 counselor, 1 librarian, 1 English Department Chairman, 1 assistant principal from Trenton High School
   6 English teachers from 4 high schools outside Trenton
   1 principal of a parochial high school
   1 English lay teacher from a parochial high school
   1 English teacher from a junior high school outside Trenton
   2 newly employed Trenton English teachers.
4. Generating enthusiasm for a phase-elective program in people who represent schools outside Trenton.
5. Establishment of a systematic means of evaluating the workshop; getting a competent person as evaluator.
6. Obtaining some of the most able people in the country and in the state as consultants.
7. Beginning a professional library particularly suited to the phase-elective program.
8. Establishment of a long-range planning and operational sequence, with a target date for making the program operational.
9. Consideration in depth of the teacher's role in the English classroom.
10. Examination in depth of precisely what the English curriculum should embrace.
11. Development of a comprehensive rationale for moving from a traditional English curriculum to a phase-elective program.

Still remaining are these objectives:

1. Establishment of a plan which will enable students to assess their strengths and weaknesses, and having done this, to choose appropriate courses from the phase-elective curriculum.
2. Development of a scholastic profile record for each student. This will include a cumulative reading record and whatever other data relevant to location of students in suitable phases.
3. Development of long-range evaluative instruments, which will help appraise the program from a scientific point of view after it becomes completely operational.
4. Development of a systematic procedure for introducing this innovative English curriculum to other faculty members, students, community representatives, etc.

IMPLICATIONS OF THE PHASE-ELECTIVE PROGRAM FOR THE SCHOOL LIBRARY

The entire concept of the phase-elective curriculum rests on the grouping of students by ability, interests, and needs. In determining the library's function in such a curriculum, it is well to note the following points: (1) the approach to literature is primarily thematic; (2) paperbacks are used extensively in the classroom and in the library; and (3) a wider variety of courses is offered (e.g., Mass Media, Research Seminar, Individualized Reading, Seminar in Ideas, etc.).

The thematic or conceptual approach to the study of literature is designed to help students develop a lifelong interest in reading. For this goal to be achieved, an adequate number of appropriate books must be available. Some broad themes, such as "Man and His Environment" and "Man and Society," are found in more than one course. Consequently, it is important that the library have multiple copies of books related to these themes. There will be a greater need than before for the English teacher to alert the librarian to the particular themes he intends to pursue. This advance notice will enable the librarian to prepare book lists, library materials, and special reserves. It will also serve as a purchasing guide for the librarian. Cooperative planning by the teachers and the librarian should eliminate excessive demands for books related to a particular theme.

The goal of "saturation and diffusion"--having available a broad range of titles for students at all phase levels--can be achieved by the purchase of paperbacks. The increased use of paperbacks in the classroom and library makes it economically justifiable to buy 30 to 40 copies of a particular title, in order to make available to the student the title he wants when he needs it. This availability is very important, for a student is likely to feel frustrated with a library if his chances of obtaining a title he wants are not very good.

A number of teachers have suggested that the paperbacks be displayed on shelves with their covers facing outward. Considering that the title on the spine of a paperback is small and tends to become illegible after a few circulations, this method of display seems to be only practical, and librarians should be flexible and willing to make changes in library procedures to accommodate it.

The wider variety of courses and the emphasis on reading at all levels mean that certain subject areas in the book collection will probably have to be expanded. These might include language study and mass media. Providing books in these areas could result in changes in the usual balance of the library collection.

The phase-elective program will help the librarian to identify quickly the student's ability and course needs. She will know how much supervision and instruction he will need when he comes to work in the library. In addition, this kind of program will permit the lower phase ability groups to receive more individual attention.

Some further suggestions for carrying out the program include: (1) an hour or more of free reading in the library each week (according to one survey, the average number of books read per semester increased from 7 to 8 books per pupil to more than 25 when such a program was begun); (2) small group and individual student discussion of books with the librarian which will permit the librarian to know students and course content better; (3) students given time to browse in the library as part of class work. It is hoped that such freedom will develop a sense of ease, or even excitement, with books.

The following suggested library skills for each phase level are based on probable needs at that phase. It can be assumed that students taking courses in phases 3 to 5 will have knowledge of the more basic library skills outlined for phases 1 and 2. They are more likely to have remembered and used these skills in their elementary and junior high school years. However, care should be taken that each student be given help with skills that are causing problems for him.

The English teacher and the librarian share the responsibility for incorporating library skills into the program. This might be best accomplished by scheduling conferences between the teacher and the librarian at regular intervals.

An effort to present library skills by building on the student's previous knowledge and experiences should be made by helping him make meaningful associations. Skills can be presented by problem-solving techniques, such as asking students questions for which answers grow out of their past experiences. For a very simple example, in discussing the "dictionary" arrangement of the card catalog, questions might be directed first to the student's general knowledge of the dictionary and how he goes about using it (i.e., by alphabetical arrangement). This helps provide him with a new frame of reference for "dictionary," and for the concept of its kind of organization. The technique could then be extended to include other books arranged in this way--indexes, encyclopedias, or authors in subject areas.

Phase I

A Phase I ability grouped student reads at about a 5th or 6th grade reading level, is able to read simple adventure-oriented books sufficiently well to understand factual information, but has relatively little motivation to read because of his reading difficulties.

Expected Library Skills:

A. General physical location of materials in the library: Charging desk, card catalog, magazine and newspapers, pamphlet file, encyclopedias, dictionaries, etc.
B. Card Catalog: How to find a fiction and non-fiction book.
C. Vertical File: General information file, career file.
D. Parts of a book: Index, table of contents, etc.

Guidelines for the librarian:

The librarian and the teacher should work together with these students because they will need close supervision and guidance. Since many of their assignments will be done in class, where they may receive help, it may be desirable, at least part of the time, to take library materials to the classroom. This group is likely to feel "swamped" by the library itself. They are helped best on an individual basis when they come into the library.

Phase 2

A Phase 2 ability grouped student reads at about a 7th or 8th grade level. Although his reading is still restricted almost exclusively to the kinds of things he is interested in, he should be able to do some basic interpreting of his reading.

Expected Library Skills:

A. Classification of books.
B. Card Catalog: Discussion of information found on a catalog card.
C. Vertical File: General information file, career file, college catalog file.
D. General reference works: Encyclopedias, dictionaries, almanacs as quick sources of information.
E. Reader's Guide to Periodical Literature.

Guidelines for the librarian:

This group should come to the library individually or in small groups for instruction and guidance. Because they are relatively unmotivated, it is important that library skills be taught in conjunction with a specific assignment. Library skills for this phase should center around basic use of library tools.

Phase 3

A Phase 3 ability grouped student reads at about a 9th or 10th grade level. Although he is usually able to note character development and to read literary works which confront him with a theme, he often shows little initiative in reading beyond his assignments.

Expected Library Skills:

A. Dewey classification: The students could try to devise systems of their own.
B. Card Catalog: Discussion of the catalog card as a source of information about a book; problems in locating particular subjects in the card catalog, etc.
C. Reader's Guide to Periodical Literature.
D. General reference works: Discussion of different kinds of encyclopedias and dictionaries; purpose and use of almanacs, annuals and yearbooks; discussion of biographical reference works, etc.
E. Vertical File: General information file, its uses and limitations, career file, college catalog file.

Guidelines for the librarian:

This student lacks the motivation that will enable him to work without supervision, generally speaking. His attention span is usually short. Therefore, classroom instruction in these skills is likely to be quickly forgotten. It is important here, too, that a particular skill should be taught with a definite assignment or project in mind. Having a specific assignment, the student, individually or in small groups, could come directly to the librarian for guidance and instruction.

Phase 4

A Phase 4 ability grouped student reads at about an 11th or 12th grade level, shows ability to analyze literature and to place the author in his appropriate historical context. This student, being more self-motivated, tends to read many books because he enjoys reading as a pastime.

Expected Library Skills:

A. Dewey Decimal system: Comparison with Library of Congress system.
B. Card Catalog: Discussion of all types of entries, as a source for a bibliography, problems in locating some subjects, etc.
C. General reference works: Indexes of all types, biographical sources, etc.
D. Special reference works: Mathematics, science, music, art, literature, etc.

Guidelines for the librarian:

Because this student is above average in reading ability, likes to read and is self-motivating, he can work well in the library independently, but is not likely to probe as deeply or read as critically as he might. It is important that he be given the opportunity to move into extensive source material and that he be guided in this direction. In addition to group instruction in the classroom and in the library, the student should have ample opportunities for small group or individual guidance, in a great variety of subject areas.

Phase 5

A Phase 5 ability grouped-student reads at college level; and in addition to recognizing such literary concepts as theme, tone, and point of view, he is able to appraise critically the literary quality of a work. This student, highly motivated, usually reads extensively.

Expected Library Skills:

A. Dewey Decimal system: Its virtues and faults; comparison with Library of Congress system.
B. Card Catalog: Discussion of all types of entries; problems in finding some subjects; familiarity with all types of notations on the catalog card.
C. Vertical File: Its value and limitations.
D. Reader's Guide to Periodical Literature.
E. General reference works: Comparison of encyclopedias, dictionaries; comparison of quick sources of information such as almanacs, yearbooks, etc; indexes of all types, biographical sources, etc.
F. Special reference works: Literature, science, mathematics, social studies, music and art, etc.
G. Bibliographies: Evaluation, sources, and preparation.

Guidelines for the librarian:

Although this student is completely self-motivating and probably prefers to work his own way through a problem or assignment, it is important that he be especially encouraged to seek the help of the librarian who will be able to guide him to resources he is unlikely to be aware of.

A survey of teachers in Project APEX was conducted to determine their perceptions of the library's role in the phase-elective program. Although some of the courses will be taught in classrooms that have room collections of paperbacks, the majority of teachers anticipate that this program will require more service from the library. Their expectation that there will be more use of the library is premised in part on a belief that the library will require more books, newspapers, magazines, and audio-visual materials to service the phase-elective courses. They believe, too, that more space should be available for individual study, for small group discussions, and for using the audio-visual resources.

IMPLICATIONS OF APEX FOR THE SCHOOL COUNSELOR

The phase-elective English curriculum is designed to meet more effectively the ability, interests and needs of the high school student by providing a number of elective courses in English in an ungraded framework.

The role of the counselor will not change as a result of APEX but his functions will be intensified. He will be required to be more knowledgeable about his counselee's vocational and educational goals and the total English curriculum in order to help guide the student in the intelligent selection of courses. The following are some of the functions of the counselor that will be enhanced as a result of APEX:

Guidance

APEX is designed to give the student more freedom in the selection of his English program. In order to make intelligent selections, the student will need to have a greater understanding of his own educational and personal goals. The counselor should encourage the student to take on a greater amount of the responsibility for his own educational welfare. The student will have to examine his own ability and with the help and guidance of the counselor plan a course of work that will best fulfill his educational goals. In the development of a plan of work, the counselor will aid the student in developing a varied and balanced program in the language arts.

There will be a joint effort of the Counseling and English departments to help the student select those courses within the phase level which will permit him to function most effectively. Past performance in English and teacher observation and recommendation will be the primary guides in helping the student make his selections.

Standardized testing will be the responsibility of the Counseling Department. Test results, which will include the Otis IQ, Differential Aptitude Test and an English achievement test, will be used to supplement the English teacher's recommendation and student self-evaluation.

Registration

A plan of work will be filed by the student and signed by his parents. The plan will be a general outline of those courses in English the student hopes to pursue during his high school career. The plan--to be developed in the spring of the student's freshman year--will be a joint effort of the student, his counselor and his ninth grade English teacher.

While the major function of the plan is to encourage the student to consider the way in which each course he selects fulfills some aspect of his long range goals in language development, the plan should be flexible enough to allow for any future changes the student might feel would be more in line with his level of achievement and aspirations.

In the spring all students will select two semester courses in English for the following year. A program request indicating the courses selected will then be signed by the student and approved by his English teacher. The counselor will review the student his plan of work and the courses he has selected for the following school year. If the plan of work, course selections, past performance and standardized test scores appear to be compatible, the student will be enrolled in the courses he has selected.

Curriculum

The counselor will need to review the course offerings of the English Department in order to act as a resource person for both the student and his parents. This requires that the counselor study the outlines of each course offered, maintain an up-to-date manual of the English courses, and meet with the English Department for an in-depth study of the course offerings.

A superficial knowledge of the courses will not be sufficient to guide the student or explain the student's program to his parents. Therefore a thorough understanding of the English curriculum is essential if the counselor is to meet his professional obligation.

ADMINISTRATIVE IMPLICATIONS OF THE PHASE-ELECTIVE CURRICULUM

Although it is too early to determine all the administrative implications of the phase-elective curriculum, many are now apparent. Following is a brief analysis of the effects of this change upon a typical traditionally organized high school.

1. Ungrading of the English program is very easily accomplished. By simply dropping grade labels and phasing courses, grade levels are no longer necessary. Students are now able to elect any of the phased electives regardless of their grade placement.

2. Scheduling of the wide variety of one semester courses would appear formidable. However, upon inspection, it is obvious that the scheduling is not much more difficult than scheduling a track system containing such classes as Special English 10, General English 10, College English 10, Enriched English 10, etc. In the Trenton tracked program, twenty-one different "courses" of this type were being offered. In the new curriculum, twenty-nine courses are available. Teacher scheduling should be developed cooperatively with the staff. Teachers should be allowed to "elect" their courses.

3. Teacher recruitment becomes less complicated because of the well defined teaching tasks. The well educated candidate should have little difficulty finding exciting courses in the program to teach. The opportunity to create new courses appeals to the energetic creative teacher.

4. Revision and change is a built-in factor. The curriculum is one of motion that will be continually updated and changed as new ideas emerge and are examined. Because the program does not depend upon textbooks, change may be more readily accomplished.

5. Variety of media is an integral part of the program. Teachers will no longer be assigned to their room for the day but rather classes be assigned to areas designed to accomplish specific tasks. A number of well equipped rooms are necessary to implement the program successfully. The English teacher will no longer be content with a box of chalk and a blackboard as his only tools.

6. Accrediting agencies such as the North Central Association require only that "English" be taught for a school to be accredited. It is suggested that a section on the permanent record be reserved and labeled "English" and courses titles be recorded in this space. Colleges analyzing transcripts will have a much clearer profile of the student's English background than previously.

7. Various organizational patterns such as modular or flexible schedules present no particular problem to the phase-elective curriculum. The inherent flexibility of the program lends itself to almost any conceivable pattern of organization.

8. Costs of the program are somewhat determined by the type of electives offered. Although costs do not appear prohibitive at this time, it is obvious that they will be higher than in the traditional program. Quality is never cheap.

In the final analysis, the phase-elective curriculum does not present any problems that cannot be overcome by the resourceful administrator and the rewards should prove to be well worth the effort.

IMPLICATIONS OF APEX FOR THE JUNIOR HIGH SCHOOL

Project APEX suggests a number of new directions and emphases for the junior high school English program. During the seventh and eighth grade years the student should discover what "English" really is while he strengthens his basic skills in writing, reading, and speaking. More important, however, is that the student develop an enthusiasm for the new English which APEX promises. If the student enters high school eagerly anticipating his English courses and equipped with the basic skills, the high school teacher will no longer have reason to criticize junior high teachers for not presenting enough subject matter.

Many students enter junior high believing that correct usage, parts of speech and sentence structure are the essential elements of English. They must be weaned from this idea and oriented toward the kind of "strategic language" concept that Neil Postman[1] advocates. The junior high English curriculum should concentrate on making the student a keen observer of his situation, exposing him to the levels of language usage, and instilling in him the confidence required to use language effectively as he encounters different social situations. Traditional grammar should be considered only if the need to teach it presents itself in student writing and dictionary study; diagramming will be used only with the most sophisticated student of language, if at all.

Language study in the junior high school will concentrate heavily on techniques of oral communication. The student should develop confidence in himself and his ideas, and be capable of expressing them with sureness and with clarity. This approach will require many guided group discussions, both small and large, to give each student a chance at success. It is also important that the junior high school youngster gain some ideas about the structure of language and begin to recognize the need for vocabulary building.

The junior high school student has numerous ideas. He must be encouraged to express them often in writing as well as orally. The English teacher should read all papers, but not put written comments and corrections on each one. When written, comments should be positive and constructive and concern mainly content and reasoning. Teachers in other departments should be encouraged to have the students write essay-type papers in their classes. Each student should keep his writings in a manila folder and at the end of the year choose his best and worst papers for placement in his cumulative record. When he leaves junior high school he should take pride in what he has written and accept the responsibility for his written ideas.

Reading is another key to a successful junior high school English curriculum. The teacher should appraise each student's abilities and provide remedial as well as enrichment opportunities for him. The student should have many opportunities to use the library. He should be encouraged to read all types of books and to keep a cumulative record of them which will become part of his permanent file.

[1] Postman, Neil and Charles Weingartner: Linguistics: A Revolution in Teaching (Dell Publishing Company)

Basically, reading should become a tool for appreciating literature. Through reading, the student should discover new concepts which he will then discuss and write about. Class silent reading days might well be used in conjunction with tutorial days for composition.

To accomplish these goals the English department must be willing to work together. The delusion that each classroom is the teacher's personal castle must be eliminated. The teachers must be willing to exchange classes to take advantage of special abilities and interests that each teacher brings to his work. When the teacher is placed with students whose interests are responsive to his own, a good learning situation should result. In these situations, the students will receive the instruction from the most vitally interested person.

Elective classes could be offered during student study periods, during an activity hour at the end of the day, or by using a floating class schedule--regular English four days and an elective course on the fifth. These electives might include creative writing, the short story, the play, journalism, language, interpretative reading and independent study.

In considering the implications APEX has for the junior high school, it is important to emphasize that the seventh and eighth grades are not high school. The student should use these years to discover himself and the power of the written and spoken word. He can explore different kinds of literature and further develop his oral and written communication skills. He must discover that the world of reality and the English classroom have a definite and strong relationship. No longer should the subject English connote special usages employed when in the presence of an English teacher, or unread prescriptions from a grammar textbook, or unreal people from a literature anthology. English should embrace the student's language and his way of communicating with his world. Learning in the junior high school English class should be a vivid, stimulating, and humanizing experience.

ENGLISH FOR THE NINTH GRADE STUDENT

After much discussion it was decided that ninth grade students in a four-year high school should begin their senior high school English programs by taking courses specifically designed for ninth graders instead of moving into the ungraded phase-elective program immediately. The primary reasons for this decision were:

1. The difference in the degree of social maturity between ninth grade students and twelfth grade students would suggest that they not work together in the same English classes.
2. The ninth grade year affords a good opportunity for screening and sorting students. Students can be counseled to make more prudent selections in their elections of English courses after teachers have observed their performances in a high school setting. Related to this is the idea that students should be able to learn more about the courses before having to make course selections. Thus the student who enrolls in a ninth grade course and has a chance to inquire about specific phase-elective courses and perhaps visit a few classes seems more likely to choose intelligently than the student who is obliged to choose courses before he arrives in senior high school or as soon as he arrives.

The Ninth Grade Course Outline which is included is designed for a full year. However, members of the Project APEX workshop recognize that some ninth grade students will have the maturity and sense of direction to go into the ungraded program at the end of one semester in the ninth grade. It is recommended that these students be allowed to do so.

The APEX Committee has tried to avoid tampering with successful procedures. In addition, the committee has attempted to exclude from this report recommendations on administrative details which should be acted upon by the principal of each high school, based on his knowledge of his plant, his staff, his student body, his community and the like.

Since the people drawing up this model course of study were using as their reality base Trenton High School, successful operating procedures in the school which would seem to complement the phase-elective program have been borrowed intact so that readers of this report can better visualize the kind of school in which this program would function well. In reporting them here, the committee means to imply that change for the sake of change is a waste, and that if any part of the status quo framework can support worthy innovation, it should be retained.

The present policy in Trenton High School is to place from 7 to 10 per cent of incoming ninth graders in enriched classes and to place a similar number in remedial courses. The APEX Committee endorses continuance of this tracking system and suggests that the remaining 80 to 86 per cent of the ninth grade class be grouped heterogeneously.

NINTH GRADE ENGLISH

The ninth grade English program is based primarily upon materials developed by the Euclid English Demonstration Center of the Euclid Central Junior High School in Cleveland, Ohio. The materials consist of a series of units dealing with various concepts and themes in the study of language and literature. Developed inductively, the units are divided into separate lessons, each designed to attain specific goals and provide meaningful experiences.

The units making up the year's program provide for a diverse range of skills and experiences, all of which should help the ninth grader make a smooth transition into the phase-elective program in the tenth grade. Within each unit the teacher will find ample opportunity to involve the student in the various language arts of thinking, speaking, reading, and writing.

Because the units are concept centered, they draw upon related reading and study material from a variety of sources. It would be nearly impossible for any single anthology to meet adequately all the demands built into the units. This does not mean that the suggested reading and study material are the only ones that might be used. The units are flexible enough that alternate additions, deletions, or modifications might easily be made.

The flexibility of the units also permits them to be used with the enriched as well as the general students. For example, in one literature unit dealing with survival, the outline calls for a reading of The Bridge Over The River Kwai. In some cases this novel is satisfactory for enriched students but somewhat difficult for many average students. However, the situation is easily remedied by substituting a novel such as Call of the Wild for the less able students.

To a large extent, the flexibility of the units is a result of the inductive approach which is emphasized throughout. This approach, of course, is not new and many teachers have used it to a certain extent for years. But in the recent past, the inductive approach has been receiving widespread attention.

Basically, what it means is that the teacher leads the students to discover basic concepts about language and literature for themselves. The teacher does less lecturing, less telling and prescribing, and more manipulating and questioning. He provides situations which create an atmosphere in which the students become more active participants in the learning process. Thus more of the responsibility for learning is put upon them.

Objectives

1. To emphasize reading as a concept building process.
2. To emphasize reading as a pleasurable experience and as a means of broadening horizons.
3. To develop in the student a positive attitude towards the English language as a humanizing influence--as a help to self-understanding and self-improvement, as a method of exploring the world, as a means of adjusting one's self to other individuals and to society, and as a menas of expressing one's feelings about the world.
4. To help the student feel secure in the use of written and spoken English necessary for life adjustment.
5. To raise the level of social competence and flexibility in the four language arts of thinking, speaking, reading, and writing.
6. To develop a better understanding of the nature of language and its relation to the student and the world in which he lives.
7. To become aware that writing is more than a matter of grammatical or formal correctness; that writing can serve to graph the process of thought.
8. To analyze the student's competence in English at this stage of his development in order to guide him in the selection of courses in the Phase-Elective English curriculum.

Materials

The following Euclid units are used in the ninth grade English program and may be purchased (for 50 cents each) from:

Euclid English Demonstration Center
20701 Euclid Avenue
Cleveland, Ohio 44117

Semantics--grade 7, average
Semantics--grade 8, average
Semantics--grade 9, average
Survival--grade 9, average
Dialects--grade 8, average
Man and Culture--grade 9, average
Change in the English Language--grade 9, average
Symbolism--grade 9, average
The Newspaper--grade 9, average
The Outcast--grade 9, average

Materials required for the teaching of the units are listed in the Euclid units themselves.

COURSE OUTLINE

Each unit heading is followed by an overview taken from The Euclid unit of the same title. (The weekly arrangement of the units is an approximation only, and the individual teacher should, of course, exercise his own judgment. Such variables as class ability, attention span, and interest are difficult to determine in advance.)

Semantics
(Part I--Semantics, grade 7)

Weeks 1-6

Effectively taught, semantics is a guide to accurate thinking, reading, listening and writing because it shows how men use words and words use men. If the teacher expects the students to be able to analyze symbolism in poetry, persuasive writing in propaganda, or human interaction through linguistic communication, a knowledge of the basic concepts of semantics is necessary. Semantics gives the students tools for critical thinking. With these tools at their disposal, the students should become more exacting in their ability to communicate effectively. The carry-over of the semantics unit is manifested not only in the classroom, but in all aspects of the student's language experience.

Using the student's knowledge and background, the teacher develops the semantic concepts inductively. Students begin with an undifferentiated holistic concept--language. They analyze, make distinctions, and finally through application, synthesize these new concepts into a more sophisticated view of language. As the unit progresses from the basic concept of language as an arbitrary assignment of a sound (symbol) to an object (referent) to the complex relations of terms such as connotation and denotation, the unit leads students to distinguish concepts and affords the student an opportunity to synthesize the concepts in application. He becomes aware of the misuse or misunderstanding of language. This awareness becomes a facet of his semantic environment. The student soon realizes that he is effected every hour not only by the words he hears and uses, but also by his unconscious assumptions about language.

The student examines advertisements and the psychological format used by advertisers. The picture in the advertisement is discussed for color connotation and packaging techniques. The ad copy is used to illustrate reports, judgments, directives, etc., that persuade the audience to buy the product. After the student has analyzed an advertisement independently, the unit is concluded by having the students create an ad which uses the principles they have learned.

By the time the students complete the unit, they should be aware of some of the affective uses of language and should be able to read, listen, and use the language more precisely and critically.

PART II--Semantics, grade 8

The eighth grade unit on semantics deals with the concept of point of view in language and introduces the basic techniques used in propaganda. It also emphasizes the importance of the critical attitude toward all forms of propaganda whether "good" or "bad".

PART II--Semantics, grade 8 (Cont'd)

The unit is more than just an attempt to get students to memorize terms and definitions of various propaganda techniques. Each lesson leads students inductively through a specific situation in which a given propaganda technique is being used. The students are then asked, after analyzing the situation, to arrive at their own label and definition of the propaganda technique. A film and a writing assignment on propaganda culminate the unit.

PART III--Semantics, grade 9

The ninth grade semantics unit is a sequel to the seventh and eighth grade units. This unit involves the study of generalization, logical reasoning and argumentation. It provides the students with a synthesizing approach to semantics leading up to the analysis and writing of essays.

To stimulate the students' interest in the concepts of the unit, the introductory lessons consist of a reading of two derogatory essays about the modern teen-ager. The expected protest on the part of the students will involve them in refuting generalizations through the use of inductive reasoning. Using the students' own statements, the teacher introduces the concepts of generalization, induction and assumption. The discussion of these terms is brief, as other lessons will enlarge upon each of these ideas.

The students begin with work on recognizing and defining generalizations. From here they proceed to induction as a means of formulating and verifying general statements. Also, they are briefly introduced to the deductive syllogism as a method of using generalizations in formal reasoning. Such formal logic is not a key objective of the unit, but is merely introduced as a graphic guide to later, more informal reasoning they will be expected to use in their analysis. It is hoped that knowledge of induction and deduction will help the student develop a more sophisticated approach to argumentation than the more emotional reactions to which adolescents, and many adults, are prone.

Since fallacies in reasoning take many different forms, students are introduced to examples of logical errors which they are asked to criticize. The terminology associated with such fallacies is kept to a minimum, the emphasis being placed more on recognition of the erroneous processes behind the statement than on the labeling of such processes.

Before beginning a study of newspaper and magazine articles and editorial commentary, the students review the propaganda techniques previously studied. Equipped with some knowledge of logical thought processes, types of logical errors, and techniques of propaganda, the students begin criticism of various written material. Through analysis of the argumentation presented in this material, the student's ability to evaluate a writer's purpose and the validity of his ideas is developed.

Not only are the students asked to identify the methods and test the validity of arguments and commentary written by others, but they are also asked to utilize these methods in their own compositions and evaluate themselves using the criteria established in their studies. The lesson on the composition of an argumentative paper begins with the study of two short examples--each arguing on a different side of a controversial issue. From the models the students derive an idea of the form of argument--proposition, evidence, conclusion--and two of the modifications this form may undergo in actual writing. Each of the three parts of the argumentative form are worked with individually.

Finally, a topic is chosen by each student and the writing of an original paper begins. Samples of previous student written arguments are studied while the students are writing their own, with the idea that the perception of errors in papers written by their peers will prepare them to examine their own work with a more critical eye. The class works in groups for discussion of their own papers and those mentioned above before the final copies of the argumentative papers are written. The papers produced in this lesson open up approaches to concluding the unit with review and counterargument, or they may serve as the final evaluation of the entire unit.

Survival

Weeks 7-11

We have chosen to call this unit "survival." Your students may find another equally appropriate name for the same area of investigation--morality, decision making, resolving conflict, facing life, judgments, etc. The word survival was chosen over these others because it emphasizes the most basic, least abstract problem of man's eternal struggle. Since the unit builds through the student's analysis and interpretation, it is possible that they may not see some of the more abstract problems. It is, of course, the teacher's job to help the students move toward these finer discriminations, but he must develop the unit from concrete experiences familiar to the students and offer them direction in their growth from these problems in "survival" toward the problems of man in a complex world of realities, values, and choices.

The objectives of the unit in general are tied to a study of man's survival in a variety of situations where he is in conflict with nature, other men, and himself. The student is asked to differentiate the types of survival involved. In considering the possible courses of action open to a character, the student should be led to infer a value system or philosophy on which decisions and actions are based.

In this study, which involves an analysis of a philosophy, it is natural that a student should be led to an understanding of character as a personality developed by the author. This involves the development of the character as a constant personality and as he reacts in situations of stress. The student will be expected to deal with these ideas in their various manifestations in short stories, drama, and novels. Also he will be given opportunity to discuss survival problems as they appear in personal and everyday situations. This relating of literature and real life should lead to student compositions of an expository and creative nature.

The unit is based on an inductive method of teaching whereby the teacher acts as a guide to a student's self-learning process. Through careful reasoning the students are encouraged to work out the concepts in terms which are meaningful to them. This process, with the gradual movement from whole class to small group to individual work, encourages the integration of these new ideas into the student's own frame of reference, rather than imposing concepts foreign to the student.

Dialects

Weeks 12-14

This unit on dialects is closely related to both the seventh and the eighty grade semantics units. The major concepts covered in those units are referent, symbol, denotation, connotation, ladders of abstraction, euphemism, slang, and jargon. All these have been approached from the point of view of general semantics and have been applied to more effective writing. (For example, Part II (grade 8) of the semantics unit includes lessons on writing a scene from different points of view, analyzing propaganda techniques, and writing letters of persuasion.)

Although this unit in dialects is closely related, its techniques and purposes are different. The techniques are those of the linguist rather than the general semanticist and the purpose is not application in writing, but rather development of an attitude of the relativity of language usage. The unit has accomplished its purpose if the students quit making absolute value judgments and turn instead to making judgments in terms of the specific situations in which language is used.

If the students have completed the eighth grade semantics unit, they are ready to make further distinctions about the Andy Griffith record Just for Laughs. If they have not had the semantics unit, the lessons on euphemism, slang, and jargon can easily be used in this unit on dialects. For this purpose, they have been included in this unit.

From the Andy Griffith record the students will distinguish the three major aspects of current language variation--vocabulary, pronunciation, and syntax. The next lesson involves them in analysis and investigation of pronunciation and its relation to our alphabet. The third lesson investigates variations in vocabulary and syntax by methods of dialectologists. In both lessons two and three the students apply the learning in brief investigations in their community. Lessons four and five deal with slang and jargon. Lesson seven uses Pygmalion as a class reading project while the students work on individual projects they have selected from ideas of previous lessons or from the list of suggested topics included. The final lesson reviews the unit, leads to a class publication, and demands a paper from each student summarizing his learning from the unit.

Man and Culture

Weeks 15-18

To develop interest and provide motivation for study, the unit begins with the reading of a short paper. It is a short essay concerning a visit to friends and the evening which follows. What the students do not know is that the incident is set in the Eskimo culture. The paper serves as a point of departure for discussion of norms of behavior. Next, a discussion of the basic problem, "Why does man behave as he does?," serves to involve the student in the contemplation of human motivation. At this point in the development of the unit, a lesson on terminology is introduced to facilitate discussion and analysis later in the unit.

An example of team teaching follows in a series of lectures for the purpose of providing general background on Japan and teaching note-taking and outlining. The lectures, given by the teachers involved in the unit to all of the average ninth grade students, cover the major institutional areas of the culture.

To provide training in the use of the library and to increase specific knowledge about the structure of Japanese institutions and the nature of Japanese life in general, the students choose the institutional area which most interests them and research this area in the library. The groups within each class plan a report to be given to the rest of the class. Each member also writes a report on the areas he investigated. One member from each group is then chosen to correlate his group's reports into one report and become part of a panel which reports to all ninth grade classes assembled for a final synthesis of the information.

The class is now ready to study literature from the point of view of culture as it influences character, action, and situation. Beginning with short stories written by Japanese and set in Japan, the student looks for evidence of the forces he has studied. The class moves to the literary study of other cultural settings, and an analysis of cultural differences and the ramifications of such differences as seen by the author. With all of these short stories the activities include whole class and small group work, use of study guides before and after reading, developing vocabulary skills, and composition. Compositions include studies of character, theme, cultural concepts, and cultural conflict.

Moving to the more complex world of the novel, the students are given three choices as core reading in the unit. As a culmination of the core novel reading, each student writes a composition of considerable length centering on a major theme of the novel.

The final lesson in the unit is used as a means of evaluating the degree of independence and competency achieved by each student in dealing with the concepts of the unit and their manifestation in literature. A selected bibliography is distributed to the students, from which they choose a book to read independently. With the help of the teacher the students select a topic for a written analysis.

The student completing the culture unit has the tools necessary for an elementary analysis and investigation of the cultural world in literature and in real life. As the understanding and interpretation of mankind and his environment in myriad forms and variations is the basis of all literature, the study of culture as a system created by man and in turn acting upon him is an important factor in building the ability of the young reader to appreciate and comprehend the world of a literary work.

Change in the English Language

Weeks 19-22

The purpose of this unit on change in the English language is to develop both attitudes and knowledge. If the students use the knowledge they gain to become more inquisitive about language and to become less prescriptive and more scientific about the language which they see and hear, the unit has been successful. If the unit leads to stultification, disinterest, boredom, or frustration, it has failed. This success or failure depends not only upon the materials, but also upon the teacher. Success depends upon the teacher's enthusiasm; if he does not show interest in the subject, surely the students will not. It also depends upon the teacher's adaptability; if he does not develop additional materials to bring the unit up to date, if he does not follow the interests of the students beyond the materials of the unit, then surely the unit will fail. These materials are a tool to aid a teacher, but they will work only insofar as they are used well.

Change in the English Language (Cont'd)

After the unit is introduced with a recording of the 23rd Psalm in Old English (O.E.), Middle English (M.E.) and Modern English (Mdn.E.) the students pursue the question "What makes language change." Lesson two involves collection of accidental lapses and categorizing these accidental language changes. Lesson three, dealing with intentional innovation, investigates ways of creating neologisms, the effect of historical events on language, and the results of the students' attempt to introduce a word which they have coined.

Lessons four through eight deal with the question of how the English language has changed. Lesson four introduced students to the Indo-European language family, lesson five analyzes the kinds of change English has undergone, and lesson six compares English to the other languages of the Germanic family. Lesson seven is an etymological exercise in borrowings from other languages. Lesson eight deals with six kinds of semantic change in English.

The unit is concluded by having students write an introductory paragraph to the notebook which they have developed through their study. This activity serves to synthesize and relate the various aspects of language change to which the students have been introduced.

Symbolism
(Grade 9--average)

Weeks 23-26

This unit is prepared for average ninth graders who have now probably been exposed to symbolism as a literary structure. Their previous experience with semantics has given them some idea of the ways words can work, and most of them will probably have dealt with similes and metaphors as figures of speech.

Since this unit is only an introduction to the concepts, there is no attempt to be profound. Rather, we are interested in presenting concepts as a basis for the further development which should follow in the student's public school career. The unit begins with a discussion of conventional symbols which are part of the student's world. Fables and parables are next introduced as the easiest examples of symbolic literary structures and the devices the author uses to create these symbolic structures.

The fables are used to illustrate personification as an author's method of introducing symbols, while parables are used to point out the use of a "moral tag" as a method of implying symbolic meaning. Working with these materials, the student moves as far as he is able toward independent analysis of symbolism.

As the student progresses, other methods of developing symbolic meaning are introduced, and the distinction between conventional (extrinsic) symbols and the intrinsic symbols of literature is developed. Simile and metaphor are presented as symbolic structures. The use of parallel structure to emphasize comparison is pointed out, and the proliferation of unusual detail as a key to symbolic meaning is discovered. Finally, the concept of levels of meaning is introduced.

With this background of information, the teacher leads the class to the analysis of a short story for its symbolic levels of meaning. From the short story, the class goes on to read a short novel, The Pearl, for its use of symbols and its levels of meaning. The comprehension of each student is evaluated by a critical essay following the reading of the short story and an objective test following the completion of The Pearl.

Symbolism (Cont'd)

As a final lesson in the unit each student writes study questions for a poem. These questions are discussed in groups consisting of all the students who worked with a particular poem. Each poem is then presented to the whole class by the group. Using the questions formulated by the group, the class attempts to interpret the poem.

Although the students have been exposed to symbolic materials of varying complexity and should emerge from the unit with some elementary knowledge of the use of symbolism in literature, there is no attempt in this unit to perfect the student's ability to interpret symbols.

The Newspaper

Weeks 27-29

To begin the unit, each member of the class is provided with a copy of a newspaper and a study guide. The study guide helps the student make a general analysis of the newspaper content, organization, editorial policy, page make up, and the like. After the initial examination, which should arouse interest and raise specific questions, a more systematic, detailed analysis is made.

In succeeding lessons, developed inductively, the student analyzes and evaluates news writing, editorial writing, review writing, and feature writing. He is made aware of the characteristics which distinguish a report, editorial, personal column, critical review, and feature article from one another. Each lesson ends by having the student produce his own example of the type of writing he has just studied. As a culmination of the entire unit, the class is given the opportunity to produce its own newspaper.

The Outcast

Weeks 30-36

Great writers have often used the study of an outcast and the group from which he is outcast as a basis for many of their best works; Shakespeare's Hamlet, Ibsen's Dr. Stockman, O'Neill's Yank are all literary examples of the outcast. Although every student could not handle the intricate and delicate situations in such outcast stories, all students can benefit from an awareness of the outcast, the scapegoat, and the group and its prejudices as used in literature. Treatment of the outcast theme in easy works will lead to the student's eventual understanding of the pressures and consequences of being a Hamlet, appreciation of Ibsen's craftsmanship in creating Dr. Stockman, and awareness of the social implications in O'Neill's treatment of Yank.

The unit is introduced with an obvious physical, grotesque outcast in "Born of Man and Woman" and an obvious ethnic outcast in "The Charivari", so that the student recognizes and begins to develop the concepts of how being different and not being in accord with group standards effects the individual.

The unit then moves into the study of short stories which involve various reasons for outcasting--religious, ethnic, racial, social and physical--some obviously and some subtly. The stories are read by each student, but the various concepts are developed through class discussion.

In this unit, it is particularly essential that some work be done with vocabulary which is related to the unit, as much of it will be unfamiliar to the student; scapegoat, ostracize, prejudice, social, ethnic, religious, and racial are all terms which should be analyzed and discussed in terms of teacher and student experience with reference to actual or fictional incidents.

The Outcast (Cont'd)

The student can apply "outcasting" to present day and real life situations, and this technique is handled through newspaper reading and newspaper writing. The students bring into class examples from newspapers of present day outcasting, which are discussed in class. The student, then, is asked to write an editorial, a feature story, or a news story from some experience that he has had or witnessed involving some form of outcasting. The techniques of newspaper writing are taught along with this lesson.

The student should now have developed the whys and hows of outcasting, and be ready to proceed somewhat on his own. For individual analysis, longer short stories whose themes are more fully developed allow the student to explore the detailed ramifications of the unit problems and concepts. "The Snow Goose" is read individually by all students and then discussed in class. For those students able now to work independently the "Blue Hotel" is assigned. Students who have not fully grasped the concepts might read another long, but simple, short story to clarify concepts. When a majority of the class has become cognizant of the concepts, they are ready for poetry, which gives fewer clues to meaning than the other forms of literature. The teacher may use a variety of poetry and divide the class into homogeneous groups with the "most clue" poems going to the slowest and the "least clue" poems to the fastest students. The entire class then hears the final reports of each group so the class may share in the interpretation of all poems used.

When all of these steps have been completed, the student should now be capable of handling a novel. For this particular unit, To Kill A Mockingbird seemed appropriate reading for any level students. All students seem to enjoy the book and to be able to apply concepts of ostracism to the novel. Every student will not obtain the same level of understanding but each will come to valid conclusions at his own level. When the students complete the novel, the class is divided into homogeneous groups and each group chooses a discussion topic upon which the group will write a paper to be presented to the class.

The final step and culminating point of the unit is the student's selection of an individual novel from a bibliography and his application of all the concepts to his selection. An individual conference with each student helps him to choose a topic relating the concepts learned in the unit to his book. The topic is then developed and written by the student.

These various steps lead the student to an awareness of the conflict between individual and group standards and of the effects of the group upon the individual in life and literature. More than this, however, the unit offers both background and practice which will engender understanding in the student's later reading of literature.

COURSE OFFERINGS IN THE PHASE-ELECTIVE ENGLISH CURRICULUM

Course Number		Course Title	Phase Level
English	111	Everyday English I	1
	112	Everyday English II	1
	121	Basic Reading Skills	1-2
	221	Literary Explorations I	2
	222	Literary Explorations II	2
	225	Speech 1	2
	231	Mass Media	2-3
	232	Humanities 1	2-3
	233	Practical English	2-3
	251	Individualized Reading	2-5
	254	Theatre Arts	2-5
	331	Composition 1	3
	333	Modern Literature	3
	335	Literature of America	3
	341	Speech 2	3-4
	351	Reading Techniques	3-5
	353	Journalism 1	3-5
	441	American Literature	4
	444	Modern World Literature	4
	451	Discussion and Debate	4-5
	452	Humanities 2	4-5
	453	Creative Writing	4-5
	454	Seminar in Ideas	4-5
	455	Journalism 2	4-5
	456	Composition 2	4-5
	457	English Language	4-5
	551	Great Books	5
	554	Research Seminar	5
	557	Literary Criticism	5

ENGLISH 111 EVERYDAY ENGLISH I (Phase 1)

Course Description

Everyday English I is a course planned to help you learn more about yourself and your everyday use of English. You will be given help in better understanding what you read and in doing the practical writing expected "on the job" and in your social life. You will also be encouraged to read and work in areas of your own choosing under the guidance of the teacher.

Achievement Level

The specific criteria of low I.Q., failing academic grades, lack of reading ability, poor attendance and even teacher recommendations are not the only indicators of the potential Everyday English student. To assist in the identification of this kind of student, some of the following observations might be used:

1. He usually lacks basic skills in reading, writing, thinking and speaking.
2. He frequently does not value learning; his aspirations are often low.
3. He works better with the concrete; he is usually mechanically oriented.
4. He is usually not a questioning person.
5. He is frequently less stable emotionally.
6. He lacks a favorable self-image; he often lacks faith in himself and others.
7. He usually lacks perseverance; he frequently has a short attention span.
8. He is frequently narrow-minded and superficial; his values are strongly affected by social pressure and are less inclined to be the product of reflection of a rational and personal sort.

Placement of a student in this class should not be made on the basis of any one of these criteria but upon a composite of information on ability, effort, achievement, reading level, attendance and behavior, resulting in a determination that the needs of this student can best be met by this course. Disciplinary problems, as such, should not be considered adequate criteria for admittance into this class. Course enrollment should be limited to a maximum of fifteen students.

Objectives

1. To keep potential dropouts in school and to provide a rescue operation in the form of a program tailored, as much as possible, to their needs.

1. To keep pot... tailored, as much as possible, to their needs.

2. To challenge the potential dropout by utilizing his immediate interests and his future hopes for life after school.
3. To help these students discover success.
4. To help these students learn how to get a job.
5. To help these students discover that learning can be a genuinely interesting and enjoyable activity.
6. To help these students gain respect for one another.
7. To help these students discover a self-image that is favorable to them.
8. To help these students develop practical communication skills.
9. To help these students acquire wider vision about the use of leisure time.

Chief Emphases

Individual and group activities should be planned to help students who experience frustration in academic classes to achieve success and a favorable self-image.

Materials

An extensive paperback collection, magazines, newspapers, recordings, films, filmstrips, art slides, SRA writing, spelling and word labs, reading accelerators, controlled reader, tape recorders with headsets, and other audio-visual equipment.

SEMESTER OUTLINE

Exploration

Week 1

1. Overview of purpose, goals, and methods of course
2. Materials and student information sheet distributed
3. Paperbacks and magazines explored
4. Diagnostic tests given in reading speed and comprehension, vocabulary, and spelling
5. Journal writing begun

Week 2

1. Free reading of books and magazines
2. Conferences
3. Filmstrip and record (Guidance Associates, Inc.)
4. Journal writing

Week 3

1. Film
2. Conferences
3. Filmstrip and record
4. Free reading books and magazines

Individual Projects Introduced

Week 4

1. Reading projects introduced
2. Literature sampler introduced
3. Tape project introduced
4. Film strip project introduced
5. Music project introduced
6. Free reading

Week 5

1. Individual projects begun
2. Project development
3. Conferences
4. Field trip

Week 6

1. Special project work
2. Film strip and record
3. Life discussion and journal writing

Week 7

1. Film
2. Special project work
3. Group reading and discussion

Reading Improvement Introduction

Week 8

1. Field trip
2. Diagnostic Reading
3. Speed and comprehension test
4. Controlled reader demonstrated
5. Reading accelerators demonstrated
6. Controlled reader, reading accelerators, free reading

Week 9

1. Film on reading
2. Free reading
3. Record
4. Controlled reader, reading accelerators, free reading
5. Special project work

Week 10

1. Special project work
2. Film strip and record
3. Life discussion and journal writing

Week 11

1. Film on reading
2. Controlled reader, reading accelerators, free reading
3. Art slides and journal writing

Magazine Project

Week 12

1. Field trips
2. Introduction to magazine study
3. Film strip and record
4. Special Project study

Week 13

1. Class selection of novel for group study
2. Novel reading and discussion
3. Free reading

Week 14

1. Novel reading and discussion
2. Film strip and record; life problems discussion
3. Special project work
4. Film

Budget Project

Week 15

1. Introduction of budget project; distribution of journal
2. Discussion of what living on one's own involves
3. Delineation of budget facts

Week 16

1. Field trip
2. Reading of materials on budgeting
3. Individual planning of expenses for a day and week

Week 17

1. Projection of expenses for month
2. Projection of expenses for year
3. Summary

Week 18

1. Evaluation of semester's work
2. Films

Suggested Approaches and Teaching Aids

1. The class should be involved in three or four different activities each day. Because interest level is extremely important in this course, it is difficult to specify exactly what will work on any given day. It is very important that the instructor be able to acsess the attitudes and interests of the students daily and have, at his command, a wide range of activities to provide the students with a meaningful experience. Some very general suggestions might be helpful.
   a. each day's activities should, as nearly as possible, include reading, writing, speaking and listening activities, and range from large group to small group to individual experiences, with many of the specific activities involving student planning.
   b. starting points for activities should be oral and concrete rather than written and abstract; frequent praise, a wide variety of individualized materials, built-in success experiences, short reading assignments and experiences built around current student interests should characterize the class.

2. When a student leaves this class, he should hopefully have the following feelings and attitudes about it:
   a. he has read a lot
   b. he knows how to read better
   c. he feels reading and learning are important and plans to read magazines, papers and books more frequently
   d. he can spell better
   e. he can write better
   f. he feels more confident about "English"
   g. his penmanship has improved
   h. he knows some useful "survival" kinds of information such as what adolescence is, budget information, some basic psychological understandings, a clearer understanding of the relationship between love, marriage and sex, etc.
   i. he understands "art" a little better
   j. he feels he can function better in groups
   k. he understands himself and others better, likes himself more, and has become more sensitive to the human condition
   l. he appreciates the value of institutions such as law and school, and has a deeper grasp of concepts such as learning, reasoning, life and love.

3. The following sensitivities should be points of emphasis in this course:
   a. understanding self psychologically, sociologically and spiritually
   b. understanding others within and outside of one's normal environment
   c. understanding learning as a way of life
   d. understanding language as a tool

4. There are four major projects that run through the semester. They are a Reading Improvement Project, a Tape Project, a Budget Project, and a Magazine Project.
   a. Reading Improvement Project--Because of the reading problems that typically confront these students, something quite direct must be done about treating this deficiency. Generally, the method that might be used is the following:
      1. Allow students to free-read a great deal for about six weeks to encourage reading *per se*
      2. Test students to determine reading abilities and problems
      3. Explain to the students methods of improving reading and how they work
      4. Use SRA controlled reader and movies for large group development of reading principles
      5. After controlled reader is used (about 15 minutes), direct students to use of reading accelerators and workbooks (about 15 minutes)
      6. Allow students to use remaining part of period to free-read, in order to practice carry over of reading techniques

      This method may be used with variations over the course of a marking period or the semester, however one prefers.
   b. Tape Project--Students are each given a tape and allowed to experiment with it. The only immediate direction that they are given is that they should create something on tape in the space of about five weeks that is worth hearing by the rest of the class. The teacher's function here is to help them from getting bogged down by assisting them in discovering some creative things that might be done with tapes.
   c. Budget Project--Most of these students have a very narrow view of what is required to survive economically in society. The purpose of this project is to help them become aware of what it takes to live on one's own, thereby indirectly helping them to see the relevance of being educated for the sake of economic safety. The multi-week project would center on a delineation of the expenses of living on one's own where expenses and income are kept in a journal bookkeeping-fashion. Projections of expenses for one day, one week, one month, one year, and five years should be made. A tangent project would be to map out an extensive trip somewhere and plan the expenses and details.
   d. Magazine Project--About half-way through the semester, the students might be encouraged to create a pictorial and written notebook on some aspect of life that they have been reading about in magazines. The subject they select should be one that deals with information that they consider valuable enough to be worth saving (eg. teenage problems, beauty advice, household finance, repairing cars, dating).

5. Individualized instruction is a rather important facet of the student's work in this course. It serves the following purposes:
    a. it provides the diversification of learning activities that is so important with the type of student who is likely to take this course
    b. it releases the instructor to enable him to have conferences with students and assist them in an individual way

   Some individualized learning experiences that could be established are the following:
    a. Individualized Reading--the students are encouraged to have a book with them that they are reading. A class discussion bi-weekly as well as conferences about their reading provides incentive to do so. An alternative to reading books is reading articles in magazines. An arbitrary number might be set to report on bi-weekly (5 seems to work well). One article should deal with a subject that the student ordinarily would not read in order to get the student to expand his horizons rather than maintain the status quo.
    b. Reading Improvement--Using reading accelerators, reading labs and record books, students may be encouraged to progressively develop reading skills on their own; however, care must be taken to provide careful assistance and guidance to keep the study from becoming dull routine.
    c. Film Strip Viewing--With the record players, head set and a screen set up so that they do not interrupt the rest of the class, a student can examine film strips and report on them in conference or in writing.
    d. Special Interest Projects--Some students become very interested in a learning activity and wish to pursue it further (eg. finding out about U.F.O's, the Abraham Lincoln assasination, rocket fuels). These spontaneous discoveries should be encouraged by the teacher when they arise.
    e. Listening Experiences--Commercial tapes and records should be provided with tape recorders, record players, and head sets to facilitate listening-learning experiences. Again, feedback may come through conferences or in writing.

6. Conferences can be arranged for five students per week. This permits approximately six conferences per student each semester. Each student is seen every three weeks. A form should be devised to make relevant data about the student readily available and serve as a place to record results of conferences. This information should probably be passed on to the next teacher. A survey is given to discover reading background, attitude toward school, post high school aspirations, etc. The purpose of the conferences is to accomplish the following:
    a. to serve as feedback for the student's reading
    b. to discover the student's language, school and personal problems and to assist him in solving them
    c. to help the student with his writing
    d. to assist the student in developing individual projects

7. The "life problems" discussions might focus on such diverse areas as the following:
    a. Sex, love, and marriage--the confusing trilogy
    b. Confronting racial attitudes head on
    c. Deciding what is right and what is wrong--value systems
    d. Difficulties of living through adolescence--psychologically, physically, socially, spiritually
    e. Life on one's own--what it is like financially
    f. Life as an adult--what life should not be like and how to avoid the mistakes we see adults making--hypocrisy, meanness, dope, alcohol
    g. The purpose of life--what is it and how does one get there
    h. The ideal man and the ideal woman--what are they like
    i. Who am I really?

8. Current events are introduced into the discussions during the week by the instructor. The purpose for initiating these discussions is to indirectly foster an awareness in the students of the effect of current events on their personal and communal life, to excite student interest in areas beyond the narrow limits that they usually hold to such as sports in the newspaper, pictures in magazines, and adventure serials on T. V., to promote reading and broaden T. V. viewing by creating an inquisitive and searching attitude in the student with regard to events occurring outside of themselves.

9. Writing in this course will feature two types--the journal and the paper. They might be handled as follows: Approximately one piece of writing per week is encouraged. The nature of the writing varies from marking period to marking period. The first six weeks of the semester, emphasis will be placed on "mental clarification" and "communication". The writing should originate from either stimulating problems that fairly demand clarification of a written type to solve, or writing of a communication type which aims at clarifying of expression for survival purposes. The second six weeks of the semester emphasizes "catharsis" kinds of writing in a journal. Two entries per week are required on one or more pages. The methods used here are similar to those described by Dan Fader in Hooked on Books. The third six weeks of the semester emphasizes "communication" of ideas stemming from new sensitivities developed in the preceding part of the semester. One piece of writing per semester is required with greater attention being paid to quantity and quality than in the earlier part of the year. One somewhat long paper might be encouraged (3-5 pages) to foster confidence in the students regarding their ability to write a paper longer than one paragraph in length.

10. The room should be set up with the following equipment:
    - a. two tape recorders, with jack to tape from one to the other, or from a record player to the tape recorder
    - b. earphones for private listening
    - c. 1 paperback rack (lockable)
    - d. 1 magazine rack (lockable)
    - e. 1 overhead projector
    - f. 1 film strip projector
    - g. 1 wall screen (permanent)
    - h. 1 screen (portable)
    - i. 20 SRA reading accelerators
    - j. 1 record rack (30 records)
    - k. 1 tape rack (30 tapes)
    - l. 3 tables with 3 chairs per table for using tape recorders, reading accelerators, and film strip projectors
    - m. 1 controlled reader (SRA)
    - n. SRA labs in writing, spelling and words

11. The following books might be dealt with as a class:
    - a. Griffin: Black Like Me (Signet)
    - b. Kata: Patch of Blue (Popular Library)
    - c. Eustis: The Fool Killer (Popular Library)
    - d. Schulman: West Side Story (Pocket Books)
    - e. Barrett: Lilies of the Field (Popular Library)
    - f. Braithwaite: To Sir, With Love (Pyramid)

    The usual technique is to read these to the students as they follow; however, they may read parts themselves.

12. The following films might be ordered for this class. They deal with self-understanding, reading techniques, understanding others, cultural broadening and speaking.
    - a. Self-Understanding: Behavior, Age of Turmoil, Facing Reality, Sex and Adolescence
    - b. Understanding others: Color of Man, 1104 Sutton Road, Personality and Emotions, Phoebe
    - c. Cultural broadening: Beginning or the End, What is Modern Art?, The Persistent Seed, The Golden Fish
    - d. Reading techniques: Reading Improvement: Defining the Good Reader, Reading Improvement: Comprehension
    - e. Speaking: Ways to Better Conversation

    Details on the above films may be acquired from University of Michigan film catalogue.

13. The following records might be used with this class. They deal with readings of literature to facilitate the students' reading skills as they follow the story, language records to stimulate their knowledge of the spoken and written word, music to show the correlation between literature and music as communication forms and to raise the student's level of music appreciation, social criticism via comedians to facilitate discussion of social issues.
    - a. Literature readings: narrative poems, short stories
    - b. Language: "What is Language?" and "Dialects"
    - c. Music: Baroque Beatle Book
        - Dvorak: New World Symphony
        - Grofe: Grand Canyon Suite
        - Copland: Billy the Kid
        - Tchaikovsky: 1812 Overture
        - Grieg: Peer Gynt Suite
    - d. Social criticism: Bill Cosby, Dick Gregory, Jonathan Winters, etc.

14. The following tapes might be used with this class. They are basically social situation tapes used to stimulate discussion of social issues, thereby assisting in the development of critical thinking.
    a. Burlap Bags
    b. Who Killed Michael Farmer?
    c. You Are Not Alone
    d. The Legacy of John Fitzgerald Kennedy
    e. Alcoholic

    Details on the above may be acquired from University of Michigan Tapes and Record Catalogue.

15. Filmstrips that might be used with this class for purposes of personal guidance, social adjustment, and language skill development are the following:
    a. Values for Teenagers--The Choice is Yours
    b. Sex: A Moral Dilemma for Teenagers
    c. Understanding Marriage: An Introduction for Teenagers
    d. Hooked? It Could Never Happen to Me
    e. Somebody's Cheating
    f. Think of Others First
    g. Tobacco and Alcohol: The $50,000 Habit
    h. Failure: A Step Towards Growth
    i. I Never Looked at It That Way Before
    j. Punctuation
    k. Capitalization
    l. Spelling
    m. Vocabulary

    The filmstrips from a to i are accompanied by records and may be acquired from Guidance Associates, Pleasantville, New York. The other filmstrips may be located in major filmstrip catalogues.

16. Art slides that might be used in this class are the following:
    a. local "inhumanities"--ugly gas station
    b. local "humanities"--beautiful gas station
    c. painting--realism (Harnett), expressionism (VanGogh), abstraction (Modrian), psychedelic (optic painter) and moral parable (Brueghel)
    d. sculpture--realistic ("The Slave"), expressionistic ("Detroit symbol"), and abstract ("Flight")
    e. architecture--Greek ("Parthenon"), Early American (Home), Modern (Frank Lloyd Wright), and Ultramodern (California Model)
    f. pop art--coca-cola bottle painting, railroad tie sculpture, and tin can collages

17. Field trips serve the following purposes in this class: to broaden awareness of art through first hand experience, to create receptive attitudes toward learning in general by involving the student in "experience" learning situations handled in such a way as to encourage further exploration of knowledge on a vicarious level, to act as learning situations per se by taking advantage of the experiential frame of reference that this type of student most readily responds to. Field trips might be arranged for the following places:
    a. Detroit Art Institute and Wayne State University Art School
    b. A Detroit Symphony performance
    c. University of Michigan Historical Museum
    d. Visit to two contrasting neighborhoods in Detroit--very wealthy and very poor
    e. WJBK Television Studio

ENGLISH 112 EVERYDAY ENGLISH II (Phase 1)

Course Description

Everyday English II is a course to help you prepare for jobs and life on your own. You will be able to explore several opportunities in job areas in which you are interested and to discover new jobs just opening up in this fast-moving world. You will be encouraged to work on developing your basic skills.

Achievement Level

(See Everyday English I)

Objectives

(See Everyday English I)

Chief Emphases

This course differs from Everyday English I in that a vocational theme will be stressed here to a much greater degree. The student will explore work alternatives and examine the business of living on one's own. Language skills will be developed as these concepts are explored.

Materials

An extensive paperback collection, magazines, newspapers, recordings, films, filmstrips , SRA writing, spelling and word laboratories, reading accelerators, controlled reader, tape recorders with headsets, and other audio-visual equopment.
Most of the materials should be vocationally oriented.

SEMESTER OUTLINE

Week 1

1. Overview of course: goals, methods, equipment, materials.
2. Student profile survey of interests, aims, vocational goals, and other relevant information.
3. Diagnostic test given in reading speed, comprehension, vocabulary, and spelling.
4. Exploration of use of paperback library, magazines, equipment and special materials.
5. Conferences to establish individual course goals.
6. Sound Filmstrip: Dropping Out—Road to Nowhere

Exploring Vocations

Weeks 2 to 5

1. Independent listening: Guidance Associates Vocational Tapes
2. Division of class into three to five reading level groups.
3. Small group readings: Why Work Series
4. Viewing and discussion of Sound Filmstrips:
    If You're Not Going To College
    Preparing for Jobs of the 70's
    Preparing for the World of Work
    Jobs for High School Students
5. Independent study: free reading, journal writing, vocational tapes or vocational reading series

Week 6

1. Conclusion of independent study of vocational tapes.
2. Class reading and discussion of Follett Booklet: The Jobs You Get
3. Group discussion of books read independently by students for the month.
4. Sound Filmstrip: Getting and Keeping Your First Job
5. Small group reading and discussion: Why Work Series
6. Independent study

Weeks 7 to 9

1. Student planning of a job search, from application stage to acceptance of the job.
2. Small group readings: Why Work Series
3. Class reading: The Letters You Write (Follett)
4. Viewing and discussion of Sound Filmstrip: Who Should Go to a Community College

Living On One's Own Financially

Week 10

1. Budget project where students select a job they feel they might pursue, estimate their income, and budget this money as they see fit for one year.
2. Group book discussion on books read independently by students for the month.
3. Film on budget—Discussion of budget factors
4. Class reading: The Money You Spend (Follett series)

Week 11

1. Independent study: work on budget
2. Submitting of budget and discussion of findings.

Week 12

1. Common reading: The Family You Belong To (Follett)
2. Preparation of play for presentation: The Remarkable Incident at Carson Corners (Dramatic Publications, Inc.), Kristin Sergel's adaption for the stage of a television drama by Reginald Rose; or Rose's Thunder on Sycamore Street (Best Television Plays, edited by Gore Vidal--Ballantine.

Week 13

1. Common reading: The Town You Live In
2. Independent study
3. Presentation of play reading.

Weeks 14 and 15

1. Common reading: The Person You Are
2. Group book discussion on books read independently by the student for the month.
3. Viewing and discussion of films dealing with self-understanding.
4. Independent study in choice of other Follett workbooks.

Living On One's Own Spiritually

Week 16

1. Class reading: A Prayer For Losers (Why Work Series)
2. Film: Phoebe
3. Independent study

Week 17

1. Common reading: Here It Is (Why Work Series)
2. Group discussion on books read independently by the student for the month.
3. Film dealing with clarification of spiritual values

Week 18

1. Film series: The String Bean
   The Rink
   Morning on the Lievre

Suggested Approaches and Teaching Aids

1. Individualized instruction in the form of guided independent study is an important part of this course. Special care should be taken in conferences with students to help them move along in their own special way. Conference results should be kept in special student files which also include other pertinent information on the student.
2. The operation of this course requires a great deal of special scheduling to keep the instruction individualized and students continuously involved in meaningful learning. Once the student composition is known, time must be spent planning the given week's activities in terms of when groups shall meet, when individual conferences shall be held, and what the rest of the students will be doing.
3. As much as possible, attempts should be made to individually treat special problems such as severe reading, spelling or writing problems by means of reading machines and specialized materials such as the Readers Digest Developmental Reading Series.

Materials

The Turner Livingsten Reading Series, Follett Publishing Company:

The Money You Spend
The Town You Live In
The Jobs You Get
The Person You Are
The Friends You Make
The Family You Belong To

The Turner Livingston Communication Series, Follett Publishing Company:

The Television You Watch
The Phone Calls You Make
The Newspapers You Read
The Movies You See
The Letters You Write
The Language You Speak

Vocational Reading Series, Follett Publishing Company:

The Delse Sisters, Beauticians
The Millers and Willie B: Butcher, Baker, Chef
John Leveron, Auto Mechanic

Contemporary Films, Incorporated:

Phoebe
The String Bean

Encyclopedia Brittanica Films, Incorporated:

The Rink
Morning on the Lievre

Guidance Associates Sound Filmstrips:

Dropping Out
Road to Nowhere
If You're Not Going to College
Getting and Keeping Your First Job
Jobs for High School Students
Your Job Interview
Preparing for the World of Work
Preparing for the Jobs of the 70's
Who Should Go to a Community College

Vocational Interview Tapes:

Guidance Associates of Pleasantville, New York: 35 tapes are available such as "Your Future as an Auto Mechanic" and "Your Future as an X-Ray Technician."

EDL Controlled Reader and Filmstrips:

Why Work Series, Behavioral Research Laboratories: This is a box containing class sets of readings with a vocational direction and tone.

Directory of Occupational Titles

ENGLISH 121 BASIC READING SKILLS (Phases 1 and 2)

Course Description

Basic Reading Skills is an individualized course to help you read with less difficulty. You will build vocabulary skills and develop your reading ability by improving speed and understanding. You will also be introduced to methods of studying assignments and taking tests in other subject areas.

Achievement Level

The student should have a desire to improve his reading skills. He should be reading below grade level. Students reading above this level should be guided into Reading Techniques.

Objectives

1. To meet individual student needs in reading.
2. To develop rhythm, speed, accuracy and comprehension in reading.
3. To enlarge reading vocabulary.
4. To reduce regressions.
5. To read for main ideas.
6. To read for particular facts.
7. To encourage wide reading for pleasure.

Chief Emphases

1. Individual instruction will be stressed.
2. Self-directed study and activity will be encouraged.
3. Exercises and activities designed to remedy specific difficulties in reading will be emphasized.
4. Continual diagnosis and evaluation will be carried out.

Materials

SRA Reading Laboratory 3-2000 (Reading Levels 3 through 12)
SRA Reading Accelerators Model IV
EDL Controlled Reader
EDL Filmstrips and manuals
Scope Magazine
Reading films

SEMESTER OUTLINE

Since students taking Basic Reading Skills vary greatly both in their degree of reading retardation and in the areas in which their specific weaknesses occur, most of the work in this class must be done on an individual or small group basis. During the first week or so of the course, extensive diagnostic reading tests should be administered and a student reading profile charted. Throughout the remaining weeks of the semester, the following procedures may be pursued to varying degrees depending upon the needs of each individual student.

1. A controlled reader may be used with the whole class or with smaller groups for periods ranging up to fifteen minutes per day but no more frequently than twice a week.

2. Work with individual reading accelerators or shadow scopes should directly follow the use of the controlled reader. They may also be used independently for brief periods daily or as often as desired. Again, ten to fifteen minutes is as long as any student should be expected to work with such devices.

3. Free reading should regularly follow the use of the controlled reader, reading accelerators or shadow scopes, so that students may be encouraged to apply the skills they have been attempting to "mechanically" develop.

4. Workbooks with readings both timed and untimed followed by comprehension quizzes and charts to record cumulative progress should be used for periods ranging up to thirty minutes daily (as long as such use is not allowed to become a deadly routine).
These materials are best used with individuals and small groups rather than with the class as a whole, since not all students respond to the "workbook" approach, their individual needs will not always be in the same areas, and their degree of retardation will vary considerably.

5. Science Research Associates has produced several laboratories (programmed materials) which may be used individually with students in such areas as reading conprehension and vocabulary building. Some class work with word origins, root, prefix and suffix analysis, syllabication, accentuation, definition, context clues, synonyms, and word games in general may also prove valuable.

6. Exercises involving reading to discover main ideas, to find important details, and to answer specific questions should be utilized occasionally. One method useful both for developing and in evaluating such skills is to have the student outline and summarize what he has read.

Suggested Approaches and Teaching Aids

1. Work should be individualized whenever possible. The composition of small groups should be flexible and should change as areas to work on change.
2. A variety of approaches and materials should be used with each student. Activities should be varied enough to keep boredom from setting in.
3. Students might be encouraged to bring in a newspaper or magazine article, story, poem, etc., from which they can draw words for individual vocabulary study to be entered in a personal notebook.
4. Students should keep a cumulative record of their progress in various reading areas and work on developing skills in those areas in which they show the greatest weakness.
5. The student should be encouraged to develop a great deal of independence in choosing his area and method of work. This can best be facilitated by a well-planned layout of work areas and a careful organization of a great variety of materials.
6. An extensive classroom library of paperback books and other reading materials should be available to encourage excitement about reading *per se*.
7. Since many problems in reading retardation stem from physiological and psychological factors outside the range of most reading instructors, the services of a special consultant trained in the treatment of such disorders should be made available to the school system.

Equipment

Controlled Reader and Filmstrips (Education Development Laboratories)
Reading Accelerators, Model IV (Science Research Associates)
Speed-io-scopes (Education Development Laboratories)

Special Materials

Reading Laboratory 3-2000 (Science Research Associates)
Vocabulary Laboratory (Science Research Associates)
Bond and Wagner: Improving Your Reading
Strang and Brachene: Making Better Readers (Science Research Associates)
Readers Digest Developmental Reading Series (Books 1 and 2)
Teen-Age Tales, Books A, B, and C, and Books 1 through 6 (Heath)
Scope Magazine
Assorted paperbacks
Reading Improvement Series (Coronet Films, Inc.)

Diagnostic Tests

Durrell Analysis of Reading Difficulty (Harcourt, Brace and World)
Diagnostic Reading Tests (Science Research Associates)
Diagnostic Reading Tests (Committee on Diagnostic Reading Tests, Inc.)

ENGLISH 221 LITERARY EXPLORATIONS I (Phase 2)

Course Description

Through saucer invasions and stampedes; from the Twilight Zone to the Ponderosa; with the heroes of the Alamo or Admiral Nelson at the bottom of the sea--if you enjoy stories of the heroes of the West and pioneers in space, sign up for the English course, Literary Explorations: What Makes a Hero?

We will read two or three short books together as a group. But most of the reading will be books you choose to read on your own during class. Field trips, TV programs, full-length movie features and folk songs are some of the activities that will be offered to you in this class. Most of these activities will be discussed, either with the whole class or in small groups.

In trying to discover what makes a hero we will study the difference between what really happened to men like Jesse James and John Glenn and what the legends say happened to them. Choose Literary Explorations to find out, "What Makes a Hero?"

Achievement Level

Seventh to eighth grade reading level. Ability to read adventure books sufficiently well to perceive character motivation and to understand what prompts characters to act the way they do. Thus the student should be able to do some basic interpretation from his reading. His reading is restricted almost exclusively to the kinds of things about which he is already interested.

Objectives

This phase two literature course will seek generally to teach the student:

1. To enjoy reading.
2. To expand the limits of his reading interest areas and the depth of his perceptions within these areas.
3. To seek leisuretime reading.
4. To recognize problems and truths within the limits of materials at his interest level.
5. To organize his thinking.
6. To express his thoughts clearly in speaking and writing.

Chief Emphases

The concept of heroism will be emphasized through whole group and small group discussions. Throughout the semester the class will study the folk-hero of the West and the space-hero of science and science-fiction as revealed through literature, movies, and the arts. In seeking to understand how legends are formed, why heroes are "created", and what differences separate the idealized hero from the actual person, it is hoped the student will come to realize the true nature of heroism.

Materials

Wister: The Virginian, abridged (Dell)
Peterson: A History of Firearms (Scribners)
Schaefer: Shane (Bantam)
Norton: The Lord of Thunder (Ace)
Various recordings and full-length feature films will also be used.

SEMESTER OUTLINE

The Popular Image of the Western Hero

Week 1

1. Buzz session on the student's favorite hero and discussion of conclusions
2. Begin reading in class of the Dell abridged edition of The Virginian by Owen Wister

Week 2

1. Continue in class reading of The Virginian
2. Discussion of setting, character, and conflict of The Virginian

Week 3

1. Comparison and Contrast discussion: Wister's Virginian and TV's Virginian
2. Individualized reading

Western Hero as "Outlaw"

Week 4

1. Continue individualized reading
2. Listen to the tape, "The Perfect Crime of Jesse James"
3. Discussion of Tape
4. Discussion: Listing of heroic characteristics through inductive method

Week 5

1. Buzz session on TV
2. Buzz session and discussion on TV presentation of "The Bad Guys"
3. Discussion: Teen identification with TV heroes
4. Influence of "good and bad guys" values on teen society. Violence as the tool of justice (This unit introduces the criterea to be used in evaluating the literary experiences of the rest of the semester)
5. Individualized reading

Week 6

1. Film: True Story of Jesse James
2. Discussion of film--Theme: Neither glorification nor condemnation of the film as report
3. Discuss film
4. Film: Westward Movement III (The film as history)

Hero as a Legend

Week 7

1. Film: Davey Crockett, King of the Wild Frontier
2. Discussion qualities of the romanticised hero (especially as revealed through Folk song)
3. Individualized reading
4. Begin in class reading of the chapter "Davey Crockett" from the book Thirteen Days to Glory

Week 8

1. Continue in class reading (see week 7)
2. Discussion of the character and feats of the historical Davey Crockett
3. Discussion on the nature of a legendary hero and a historical hero
4. Short lecture on the literary history of the epic heroes of the world's literature, from Ulysses to James Bond
5. Individualized reading

Tools of the Western Hero

Week 9

1. In class reading of A History of Firearms
2. Discussion on the History of Firearms

Week 10

1. Film: Carbine Williams
2. Discussion of film; implications of new weapons
3. In class reading of essay on the development of the Colt 45 revolver
4. Field trip to Greenfield Village
5. Discussion of Village trip

The Western Hero Uses His Tools

Week 11

1. In class reading of Shane
2. Discussion of character of Shane

Week 12

1. Discussion of ideal gunfighter
2. Buzz session and discussion on what happens to a gunfighter after he is victorious
3. Film: Gunfighter

Week 13

1. Discussion of character and conflicts, rewards and punishments of a gunfighter
2. Review discussion of first five units
3. Individualized reading

Hero in Space

Week 14

1. In class reading of The Lord of Thunder
2. Space Hero: Discussion on the movement of the western hero to a space frontier

Week 15

1. Film: Robinson Crusoe on Mars
2. Discussion of the character and environment of the space hero
3. Discussion of science films on space and astronauts: the hero as scientist
4. Individualized reading

Week 16

1. Film: Conquest of Space
2. Discussion of new hero, as a "collective" hero (TV activity--watch Time Tunnel)
3. Individualized reading

Week 17

1. Film: Forbidden Planet
2. Discussion on the challenges of the future
3. Compare the fictional hero of Forbidden Planet with the more scientific hero of Robinson Crusoe on Mars
4. Discuss the electronic background music of Forbidden Planet. Play and discuss Gustov Holst composition, The Planets. Short lecture on movie mood through music. (TV activity: observe music themes of Lost in Space, Invaders, and Star Trek)
5. Individualized reading

Week 18

1. Discussion of science films on planets and orbits
2. Film: When World's Collide
3. Discussion of the nature of the conflict in the film; the nature of the hero, individual, collective, or both, tools used to solve the problem
4. Field trip to Ann Arbor Planitarium

Suggested Approaches and Teaching Aids

1. Individual reading will dominate class time other than that used for the discussion of the major texts and movies in each unit. This reading will be individually selected from reading lists, distributed by the teacher and discussed in small groups. It will be possible for the students to select a book and join a group of people who have also chosen the same book, or to choose a group of people who then collectively decide on a book. The size of these groups will vary from two to seven people.
2. Individual library work will be encouraged.
3. Difficult, but pertinent, articles relating to the material discussed will be read by the teacher to the class.

Suggested Written and Oral Activities

1. Write a legend
2. Create a western hero
3. Write "What if . . ." paragraphs. (Example: "What if teenagers still wore six-guns?")
4. Keep a journal of a week on a foreign planet
5. Interview a foreign spaceman
6. Write "What if . . ." paragraphs. (Example: "What if a Martian suddenly tapped on your living room window?")
7. What makes a hero?
8. My favorite hero is ______(Name)______ because . . .
9. My opportunity in life to act heroically is . . .

Films

True Story of Jesse James (Biography, 20th Century Fox, Cinemascope, 93 min.)
Davy Crockett, King of the Wild Frontier (Fiction, Walt Disney, 93 minutes)
Carbine Williams (Biography, M-G-M, 101 minutes)
The Gunfighter (Fiction, 20th Century Fox, 85 minutes)
Robinson Crusoe on Mars (Paramount, Cinemascope, 110 minutes)
Conquest of Space (Paramount, Color, 80 minutes)
Forbidden Planet (M-G-M Cinemascope, 98 minutes)
When Worlds Collide (Paramount, 82 minutes)

The Westward Movement III - Setting of the Great Plains (short film - EBF)

Records

"The Badmen—Songs, Stories, and Pictures of the Western Outlaws from Backhills to Border, 1865 - 1900" (Columbia Records Legacy Collection)
The Planets, Gustav Holst (London)
Martian Invasion (Orson Welles' radio program)

Tapes

The Perfect Crime of Jesse James (How and why legends form around outlaws. Distinguishes between the real character of the outlaws and the legends about them)
Life on Other Worlds (15 minutes) (An interview concerning factors essential for life on other planets, with speculation as to whether such life actually exists)

ENGLISH 222 LITERARY EXPLORATIONS II (Phase 2)

Course Description

Have you ever been asked, "Why don't you grow up?" and then the next minute been told "You know you can't do that. You're too young!"? If you have wondered why such things are said and what you can say in defense of teenagers, this course, Literary Explorations II, will help you find the answers.

You will be reading short stories, plays and novels about you and your interest such as dating, cars, sports, popularity, conformity, and the reputation of teens. Books like Rebel Without a Cause and Hotshot will be read in class, while others may be chosen by you. After discovering what makes a teen tick, you will better understand your own P.Q. (personality quotient).

Achievement Level

The student should be reading at the seventh to ninth grade level. He should be able to read adventure books sufficiently well to perceive character motivation and to understand what provokes characters to act the way they do. The student tends to limit his reading to a narrow field of interest.

Objectives

This phase two literature course will seek generally to teach the student:

1. To see imaginative literature as a mirror of life.
2. To communicate more clearly with parents and other adults.
3. To understand the desirability and dangers of both individuality and conformity.
4. To draw up meaningful guidelines for behavior and develop a sense of personal responsibility.
5. To organize his thinking and express his thoughts clearly in speaking and writing.

Chief Emphases

This course will emphasize literature related to personal experiences. The structured journal will be an important focal point to aid students in developing a philosophy of life. Students will participate in small group discussions of materials, such as class novels, plays, and individual readings. These will be used to focus attention on the problems common to teenagers.

Materials

Perspectives (Scott, Foresman and Company)
Mirrors and Personal Code (Scholastic Literature Units)
Assorted paperbacks
Various films, tapes, and recordings
Scope magazine

SEMESTER OUTLINE

Introduction

Week 1

1. Read and discuss Rebel Without a Cause. This unit will serve as an introduction to the course. The problems found in this play will be emphasized in class discussions and will lead to a delineation of the problems that will be elaborated on throughout the rest of the semester.

Week 2

1. Tape: Who Killed Michael Farmer? This factual account, narrated by Edward R. Murrow, deals with the murder of a fifteen year old boy in New York City. It is an excellent group discussion program. After playing the tape, students should be divided into small groups. They might be asked to discuss the following questions:
    a. What are the conditions that create ganga?
    b. What attitudes permit gangs to flourish?
    c. Do any of the boys use the gang to solve their personal problems?
    d. What effect does being with a gang have on the individual?
    e. What can be done to prevent the formation of gangs?
2. Television: Students might be asked to watch any pertinent programs that are available. One program might be "Juvenile Court."

Self-Discovery

Weeks 3-5

1. Introduction to the writing of a personal journal to be kept throughout the semester.
2. Exploration of the problems the teenager faces in the evaluation of self. (Tapes: Personality's the Thing, G-13 and The Truth About Yourself, G-19)
3. The following short stories would be appropriate for class reading and discussion of this section.[1]

The Date Catcher- (Mirrors) (G)
Rah, Rah Roger (Mirrors) (C)
First Skirmish (High Gear - Bantam) (B)
The Reflection of Luanne (Mirrors) (C)
Dirt Track Thunder (High Gear) (B)
The Roughneck (Mirrors) (G)
Kaleidoscope (Mirrors) (G)

These poems also could be used:

What Adam Said (Mirrors)
Whitman: Song of Myself (ditto appropriate sections)
Robinson: Miniver Cheevy

1. Suggested use is indicated by these symbols: whole class (C), boys (B), and girls (G)

Weeks 6-8

1. Read and discuss any one or two of the following:

   Moore: Walk Down Main Street (C)
   Carson: Hotshot (Mayflower) (B)
   Smith: A Tree Grows in Brooklyn (Popular Library) (G)

Weeks 9-11

1. Exploration of the problems the teen-ager faces in discovering his role in the home and community. (Tapes: About Your Home Life, G-2 and Reaching for Maturity, G-14)
2. Discussion of the following short stories:

   Frame-Up on the Highway (Perspectives) (C)
   The Day My Mother Burned Off (Perspectives) (C)
   Callaghan: The Snob (Personal Code) (C)
   Johnson: The Elk-Tooth Dress (Personal Code) (C)
   Hughes: Catherine and the Winter Wheat (Mirrors) (C)
   Callaghan: All the Years of Her Life (Mirrors) (C)
   MacDonald: Too Young to Marry (Mirrors) (C)
   Iverson: Papa and the Bomb (Perspectives) (C)

3. The following poems also relate to the theme:

   Nash: There's Nothing Like Instinct, Fortunately (Mirrors)
   Stafford: Fifteen (New Worlds of Literature - Harcourt, Brace, and World)
   Shakespeare: A Madrigal (New Worlds of Literature)

Weeks 12-14

1. Exploration of the problems teen-agers encounter concerning conformity and individuality.
2. Discussion of the following short stories:

   James: Chicken (New Worlds of Literature) (C)
   Prelude (Mirrors) (C)
   The Slip-Over Sweater (Mirrors) (C)
   Summer of Truth (Mirrors) (C)

3. These poems also could be presented:

   Housman: Could Man be Drunk Forever (The Oxford Book of Modern Verse)
   MacLeish: Speech to a Crowd (Modern American Poetry and Modern British Poetry--Harcourt, Brace, and World)

4. Reading and discussion of one or more of the following novels:

   Duncan: Debutante Hill (Pyramid)
   Felsen: Crash Club (Bantam)
   Bowen: Hot Rod Fury (Monarch)

Personal Perspectives

Weeks 15-18

1. Exploration of the problems involved in formulating guidelines of behavior.
2. Discussion of the following stories:

   Clark: Honor (Personal Code) (C)
   Heinz: One Throw (Personal Code) (C)
   McKinney: The Night Man (Personal Code) (C)
   O'Rourke: Flashing Spikes (Personal Code) (B)
   Dirlan: The Prize Winner (Personal Code) (G)
   Brackett: The Pay-Off (Mirrors) (C)
3. The following poems may also be considered:

   Sandburg: Upstream (Personal Code)
   Frost: The Road Not Taken
   Davies: The Best Friend (The Oxford Book of Modern Verse)
   Horn: To James (New Worlds of Literature)
4. Have the students write statements of personal philosophy. Read and discuss the play Dino (Perspectives) by Reginald Rose. Students should select parts to read aloud.
5. Film: Blackboard Jungle (Films, Inc.)

Suggested Approaches and Teaching Aids

1. Most of the class time will be utilized in reading suggested materials. There will be discussion of the major texts and other readings. Although the teacher will select most of the reading materials, individuals may choose selections for outside reading.
2. It would be advantageous for the students to participate in small group discussions or to make oral reports about novels and other materials suggested within the units.
3. One day each week should be used for free reading of articles of interest in Scope or local newspapers. The students might also use this day to read pertinent articles about teen-agers or collect material for their scrap book.
4. It is suggested that students be given time each day, in the last two units, to write in their journals on suggested topics.
5. The novels included in the units will serve as connectives for the different sections of the second unit and as a transition from the second to the last unit.
6. Students should be encouraged to select from current periodicals and newspaper articles related to the play and to teen-agers for scrapbooks or bulletin board displays.
7. The whole class could list the problems teen-agers face as revealed in the novel read by them.
8. The most important activity in the second unit is the journal. Some suggested general areas of discussion for this are personal experience, personal attitudes, personal evaluation, and experiences with the conflict between conformity and individuality.
9. Students reading novels could select scenes from their respective novels and dramatize them informally or write scripts for them. Topics for the final unit might include the following:
    1. What if I saw my best friend cheating?
    2. What hopes and fears do I have for the future?
    3. What can I do to improve myself?

Tapes (to stimulate oral or written activity)

About Your Home Life (G-2)
The Truth About Yourself (G-19)
An Introduction to You (G-6)
Personality's the Thing (G-13)
What Is Maturity? (G-20)
Reaching for Maturity (G-14)
How Do You Measure Up? (G-28)
How About a Date? (G-30)
All of these tapes are available in the Making Good series from the University of Michigan.

PERSONAL ESSAYS AND ARTICLES

(The following might serve as an introduction to each unit or section. They could be read by the teacher, the whole class, or small groups.)

Evaluation of Self

Fedder: Are You Someone You Like? pages 7-12 in You, The Person You Want To Be (McGraw-Hill)
Menninger, et al: Growing Up Emotionally, pages 5-49 in Blueprints for Teen-Age Living (Sterling)
Exploring Your Personality, Ibid., pages 50-67
Menninger, et al: Understanding Yourself, pages 9-46 in How to Be a Successful Teen-Ager (Sterling)
Boone: Where Are the Pearls in Your Oyster? pages 33-49 in Between You and Me and the Gatepost (Prentice-Hall)
Smith: Learning to Live with Ourselves, pages 198-217 in Nobody Said It's Easy (Macmillan)

The Home and Community

Landis: You and Your Parents, pages 25-32 in Teen-Ager's Guide for Living (Prentice-Hall)
Boone: Parents Are People Too, pages 62-73
Smith: Relations, pages 13-24
Menninger, et al: How to Live With Parents, pages 80-119
Felsen: Why I'm Not Your Pal, pages 47-56 in Letters to a Teen-Age Son (Bantam)

Conformity and Individuality

Landis: You Want to Make Your Own Decisions, pages 33-39
Smith: Rivalry and Competition and Popularity and Conformity, pages 115-140
Boone: The Whole World Challenges You, Who's a Chicken, and Brains vs. Bombs
Woodward: Your Angle, pages 3-12, and Speak Up, pages 73-80 in Strictly Private (Crowell)

Personal Perspectives

Smith: Building Your Philosophy of Life, pages 68-117, and What is Honesty, pages 118-146
Boone: Pilgrim Fathers--Pilgrim Sons, pages 146-153
Landis: Some Decision You Face, pages 39-50, and The Code You Live By, pages 83-92
Fedder: You and Your Ideals, pages 214-215

Paperback Books

Sherbourne: Almost April (Scholastic)
Medearis: Big Doc's Girl (Pyramid)
Walden: Boy to Remember (Berkley)
Nickerson: Circle of Love (Nova)
West: Cress Delahanty (Pocket Book)
Harkins: Day of the Drag Race (Berkley)
Eyerly: Drop-Out (Lippincott)

Paperback Books (Cont'd)

Hahn: Francie (Tempo)
Nelson: Girl Called Chris (Scholastic)
Low: Hold Fast the Dream (Tempo)
Bowen: Hot Rod Angels (Nova)
Hot Rod Fury (Monarch)
Allen: In-Between (Berkley)
Shulman: I Was a Teen-Age Dwarf (Bantam)
Cook: It's Tough to be a Teen-Ager (Zondervan)
McKown: Janine (Tempo)
Moore: Legacy of Love (Ace)
Whitney: Linda's Homecoming (Pyramid)
Hill: Look for the Stars (Berkley)
Craig: Now That I'm Sixteen (Berkley)
Conrad: Sorority Rebel (Nova)
McGovern: Summer Daze (Scholastic)
Baldwin: Three Faces of Love (Popular Library)
Craig: Trish (Berkley)
Gilbert: The Unchosen (Perrennial Library)
Nickerson: When the Heart is Ready (Nova)
Means: Borrowed Brother (Houghton Mifflin)

Hardcover Books

Frick: Five Against the Odds (Harcourt, Brace, and World)
Ball: Kep (Holiday)
Jordan: Leatherjackets (Duell, Sloan, and Pearce)
Bennett: Little Bit (Kessner)
Duncan: Middle Sister (Dodd)
Dickerson: Only Child (McKay)
Johnson: Pick-Pocket Run (Harper)
Pitkin: Sea Change (Pantheor)
Priddy: Social Swim (Westminster)
Reese: Three Wild Ones (Westminster)
Brennan: Thunder on the Beach (Chilton)
Falk: Who is Erika? (Harcourt, Brace, and World)

Authors

Each of the following authors has written many books appropriate for this unit. As some of their books are available in paperbacks, while others come in hardcover editions, only their names are listed.

Campbell
Cavanna
Daly
DuJardin
Emery
Felsen
Gault
Lambert
Stolz
Summers

ENGLISH 225 SPEECH 1 (Phase 2)

Course Description

Speech 1 is a course in practical speaking, listening, and thinking experience. You and your teacher will plan activities which will help you to communicate orally with others. Speeches you will be giving include introductions, courtesy speeches, demonstration speeches, vocational speeches, information speeches, etc. A textbook will be used as a reference. Time for preparation of assignments will be given in class.

Achievement Level

The student is limited, but not handicapped in his speaking skill. He lacks confidence. He has difficulty thinking logically. He probably is reading below grade level. Students capable of performing above this level should be guided into Speech 2.

Objectives

This speech course will attempt to teach the student:

1. To enjoy speaking and listening situations.
2. To understand the need for good oral communication in our society.
3. To expand his limits in the speaking-listening areas.
4. To better use the practical skills of speaking.
5. To promote individual thinking and logical organization within the students' interests and limits.

Chief Emphases

1. A wide variety of oral exercises will be used to insure that individual needs are met.
2. Student interest shall determine most assignments.
3. Experiences in listening and speaking will be incorporated into each class day.
4. An attempt should be made to involve all students during each class session.
5. Most preparation of assignments will be done in class (students using the teacher as a resource person).
6. An effort should be made on the part of the teacher to help each student on an individual basis.

Materials

Text—The New American Speech by Hedde and Brigance (J. P. Lippincott). The text will be used as an in-class reference, in relation to oral work in which the class is then involved.
A variety of source materials, in the form of simple declamations and monologues, should be available in the classroom for reference.

SEMESTER OUTLINE

Week 1

1. Introduction
2. Everyday conversation in a Democracy

Week 2

1. Telephone conversation
2. Listening
3. Special types of conversation in a Democracy

Week 3

1. Pantomimes
2. Using the body

Week 4

1. Making announcements
2. Using the voice

Week 5

1. Courtesy speech
2. Preparing the speech
3. Delivering the speech

Week 6

1. Nomination speech
2. Group discussion

Weeks 7 and 8

1. Hobby speech
2. Researching a topic

Weeks 9 and 10

1. Vocational speech
2. Use of indexes

Weeks 11 and 12

1. Demonstration speech
2. Use of visual aids

Week 13

1. Tongue twisters
2. Story-telling
3. Acting

Week 14

1. Declaiming (simple)
2. Preparing the play (basic fundamentals)

Weeks 15 and 16

1. Information speech
2. Staging the play (basic fundamentals)

Weeks 17 and 18

1. Final speech
2. Final examination on speech fundamentals

Suggested Approaches and Teaching Aids

1. The oral activities of the class will consist of individual speeches, class discussions and small group discussions.
2. Individual reading will be encouraged.
3. Pertinent or general information may be presented by the teacher in a lecture-question-discussion manner.
4. A list of suggested books will be given to each student on a "free reading" basis. One day of class time per week may be set aside for oral book reports pertaining to books students have completed (time allotted according to need).
5. A tape recorder may be used in conjunction with several oral activities.
6. A textbook may be used for each speech, or the teacher may provide a basic outline for the students to follow.
7. Students should be encouraged to participate in other speech activities within the school and the community, including school and class plays.

Suggested "Free Reading" Book List

Ball: Kep (Holiday)
Behn: The Faraway Lurs (World Publishing Company)
Breck: Maggie (Doubleday)
Burnford: The Incredible Journey (Little, Brown, and Company)
Carson: The 23rd Street Crusaders (Farrar, Straus)
Cavanna: Going on Sixteen (Westminster Press)
Daly: Seventeenth Summer (Dodd)
Felsen: Hot Rod (Dutton)
Forbes: Johnny Tremain (Houghton Mifflin)
Forbes: Mama's Bank Account (Harcourt, Brace, and World)
Freedman: Mrs. Mike (Coward-McCann)
Friendlich: Backstop (Ace)
George: My Side of the Mountain (Dutton)
Gipson: Old Yeller (Harper)
Harkins: Road Race (Crowell)
Heinlein: Podkayne of Mars (Putnam)
Howard: Candle in the Night (Morrow)
Johnson: Wilderness Bride (Harper)
Keith: Rifles for Watie (Crowell)
Kjelgaard: A Nose for Trouble (Holiday)
Lane: Let the Hurricane Roar (Longmans)
L'Engle: A Wrinkle in Time (Farrar, Straus)
Medearis: Big Doc's Girl (Lippincott)
Neville: It's Like This, Cat (Harper)
Nielson: Green Eyes (Funk and Wagnall)
Nordhoff: Men Against the Sea (Little, Brown, and Company)
O'Dell: Island of the Blue Dolphins (Houghton Mifflin)
Pease: The Jinx Ship (Doubleday)
Speare: The Witch of Blackbird Pond (Houghton Mifflin)
Andrews: Quest of the Snow Leopard (Viking)
Meader: Bulldozer (Harcourt, Brace, and World)

Many of these titles are also available in paperback

ENGLISH 231 MASS MEDIA (Phases 2-3)

Course Description

Mass Media is a course designed to help you consider why human beings need to communicate with each other and how methods and reasons for doing this are constantly changing and increasing. You will have the opportunity in class to examine newspapers, magazines, and books, to watch motion pictures and television programs, and to listen to radio, for the purpose of evaluating these as media used to influence your daily decisions.

Achievement Level

The student should be able to read newspapers and popular magazines with little or no difficulty. He cannot be expected to show great initiative in reading on his own except in a narrow field of interest.

Objectives

1. To establish in the student an awareness about and an interest in the world and society in which he lives.
2. To enable the student to better understand and evaluate the information he receives through all the mass media.
3. To make the student aware of the dangers involved in not being able to understand the information and ideas which condition his thinking and behavior.

Chief Emphases

1. To look and listen with an open mind.
2. To evaluate propaganda.
3. To develop discrimination in the choice of programs and reading material for both personal growth and pleasure.

Materials

Rowse and Nolan: Fundamentals of Advertising
Bradley: The Newspaper - It's Place in Democracy (D. Van Nostrand)
Various Magazines and Newspapers
Films on Communication
Olgilvie: Confessions of an Advertising Man (Dell paperback)

SEMESTER OUTLINE

Introduction to Mass Media

Week 1

1. Survey of reading and viewing habits of the students (may be done through students interviewing one another and reporting on their findings)
2. Definition of the communication process:
    sender, receiver, understanding
    non-verbal media: signs, signals, etc.
    use of the senses: sound, smell, etc.
    terms: medium, media, mass media
3. Compilation of a list of "ways" of communicating
4. Communications and the Community (film)

Propaganda

Week 2

1. Student project: notebook of propaganda found on T. V., magazines, newspapers, etc.
2. Definition of propaganda: persuasion which may be both desirable and undesirable
3. Propaganda Techniques (film)
4. The Third Challenge: shows use of propaganda by the U. S. (film)
5. Compilation of a chart of persons or groups who use propaganda including their purpose, the media used, phychological techniques

Week 3

1. The Communist Weapon of Allure (film and discussion)
2. Communist Target, Youth (film)
3. Don't Be A Sucker (film)
4. Student writing of propaganda
5. Test

Advertising

Week 4

1. Student project: analysis of one product and how it is advertised in the various media
2. Introduction to the role of advertising in influencing mass media (Part I of Fundamentals of Advertising, Rowse and Nolan)
3. Use of propaganda techniques in advertising: appeal to human wants, both physical and psychological (Chapter 5 of Fundamentals of Advertising)

Week 5

1. Study of the psychology of color and use in advertising (study sheet number 1)
2. Comparison of advertisements in different magazines: magazines brought in by the students (also use Chapters 9 & 14 of Fundamentals of Advertising)
3. Advertising through outdoor media (Chapter 15 of Fundamentals of Advertising)

Week 6

1. Value of repetition in advertising: slogans, brand names (Chapter 11 of Fundamentals of Advertising)
2. Discuss questions on study sheet number 2
3. Analysis by each student of the influence of advertising on his personal buying habits
4. Comparison of advertising on T. V. to those meant to be read (Chapter 16 of Fundamentals of Advertising)

Current Events (extended into the next three weeks)

Week 7

1. Student project:
   a. follow at least two news stories other than the one in class as it appears in the various media until its completion
   b. summarize a story covered in a newsbroadcast on a number of given nights
   c. compare these to the same story in the newspaper for additional information and likeness or difference in treatment
   d. compare the same story in future editorials or magazines
2. Students bring in political cartoons to be passed around for all in the class to explain in one or two short sentences (a discussion of symbolism is included)

Week 8

1. From a list of books on Mass Media that are available in the library students select a book suited to their interests and abilities
2. Lecture over techniques in reading for information: index, table of contents, chapter headings, topic ideas, etc.
3. Oral book report form presented (study sheet number 3)
4. In-class silent reading of chosen books by individual students

Movies and Television

Week 9

1. Student project: evaluation of a movie using evaluation form (study sheet number 4)
2. Terms and their significance to movies:

   visual medium
   aural medium
   simile
   symbolism
   irony
   cliche
   style
   economy
   theme
   continuity

3. Sad Clowns--History of Motion Pictures: history of humor, use of the stereotype (film)
4. Discussion of study sheet number 5
5. Individualized reading of books chosen for oral reports (continue throughout the semester as time permits)

Week 10

1. Reading of and discussion of movie reviews
2. Comparison of movies to T. V. and drama
3. Comparison of movies and T. V. to animated cartoons
4. Understanding Movies (film)

Week 11

1. The Golden Fish: role of music in movies (film)
2. Terms:
    - situation comedy
    - musical comedy
    - crime
    - western
    - mystery
    - adventure
    - historical drama
    - biography
    - fantasy
    - documentary
3. Discussion of the merits of each type of T. V. and movie form (situation comedy, etc.) (study sheet number 6)
4. Censorship

Week 12

1. Documentaries (study sheet number 7)
2. Student project: over a three week period watch at least three documentaries and evaluate their significance
3. The Story of Television (film)

Newspapers

Weeks 13 & 14

1. Introduction (study sheet number 8)
2. Miracle at Your Doorstep: about the Detroit News (film)
3. Analysis of one paper by entire class and a number of other papers for the purpose of comparison in the following areas (each student reports his findings to the class):
    - Front page: headlines, coverage of local, national, international news
    - Special interest features
    - Columns
    - Editorial page
    - Classified ads
    - Advertising
4. Student project: prepare a three minute newscast from the front page of the paper
5. Press conference (study sheet number 9)
6. Oral reports over newscast from the front page

Preparation for Oral Book Report

Week 15

1. Finish reading books
2. Prepare notes for oral reports
3. Discussion of good oral report procedures

Magazines

Weeks 16 and 17

1. Students bring at least one magazine from home in addition to the one taken by the entire class and report individual findings to the others
2. Introduction (Study sheet number 10)
3. Discussion and Listing of the various groups to which specific magazines appeal through analysis of the following areas:
    - Advertising
    - Special features: short stories, poetry, etc.
    - Percentage of pictures to printed material
    - Subject matter of articles, etc.
4. Evaluation of magazines (Study sheet number 11)

Week 18

1. Oral book reports

Suggested Approaches and Teaching Aids

1. Films on various aspects of communication should be used as a basis for discussion and the development of insights.
2. A notebook should be kept by each student which will include material he has read and heard both inside and outside the classroom.
3. Oral and written reports may be made on books and articles read in and out of class concerning communication.
4. Student panels may be formed to deal with various phases of communication.

Reference Books

Boutwell: Using Mass Media in the School (Appleton)
Gill: Advertising & Psychology (Hillay)
Hayakawa: The Use and Misuse of Language (Fawcett paperback)
Jennings: Movie Book (Dial)
Lynch: The Image Industries (Sheed)
McClara & Fulton: Advertising in the Printed Media (Macmillan)

Peterson: Mass Media & Modern Society (Holt)
Postman: Television & The Teaching of English (Appleton paperback)
Rivers: The Mass Media (Harper)
Sheridan: Motion Pictures and the Teaching of English
Wright: Mass Communications (Random)

Films

Communications and the Community
Propaganda Techniques
The Third Challenge
The Communist Weapon of Allure
Communist Target, Youth
Don't Be A Sucker
Sad Clowns--History of Motion Pictures
Understanding Movies
The Golden Fish
The Story of Television
Miracle at Your Doorstep

Study Sheet Number 1

Color as a means of communication may easily be overlooked because the meanings and feelings that it gives are usually unconscious. The use of color in advertising is very important because of the things it suggests to the customer.

There is a great difference in the distances at which words in different color combinations can be read. The following list goes from the easiest to the most difficult. This is very important in outdoor advertising.

black on yellow paper
green on white paper
blue on white paper
white on blue paper
black on white paper
yellow on black paper
white on red paper
white on orange paper
white on black paper
red on yellow paper
green on red paper
red on green paper

Colors also can cause us to think we see something that is not really true. For instance, red gives the impression of nearness, while blue and green give the opposite impression of distance. Light-colored objects, in general, appear larger than dark-colored ones. Poster panels and painted bulletins in light colors appear larger than those in dark colors. It's possible to create other illusions by means of bands or stripes. Up and down gives the illusion of height and horizontal the opposite. The colors that give the feeling of space and coolness are blue, green, blue-green, blue-violet, and violet. The colors that give the feeling of warmth are yellow, yellow-orange, orange, orange-red, and red.

Colors also suggest things to people which must be considered by the advertiser.

Black: evil, old age, silence, death. It is also strong and sophisticated.
Red: blood and life, fire and danger. It is the symbol of love, vigor, action and danger.
Yellow: symbol of power, deceit, cowardice, and jealousy. It also shows gaiety and warmth.
White: symbol of purity, innocence, faith, and peace.
Blue: symbol of happiness, hope, truth, honor, and repose.
Green: symbol of life and vigor. It is associated with luck (Irish). It shows life, spring, hope and also envy.

Study Sheet Number 2

1. How has advertising raised the standard of living by encouraging the use of such products as toothpaste, refrigerators, etc.?
2. In what ways would the halting of advertising affect stores, factories, transportation, and labor?
3. Can you think of any good substitute or new forms of advertising?
4. How has advertising had an effect on your life?
5. Do you believe that advertisers in general live up to the slogan "truth in advertising "?
6. What is the value of advertising from the point of view of the advertiser?
7. Do you believe that advertised products are better than unadvertised?
8. Why is advertising profitable to both buyer and seller?
9. What are some of the items that the owner of a super market would consider as advertising expense. Consider sources both inside and outside the store.
10. Would it be profitable to advertise nationally an article that has little merit?
11. List at least five instances of advertisement in which services are sold?
12. List at least five products that are teenage fads that were inspired by advertising.
13. List advertisements on T. V. that are aimed at adults, housewives, children, businessmen, mothers, teenagers, men, women.
14. What part does music play in advertising?
15. Should we have more restrictions on advertising?

Study Sheet Number 3
ORAL BOOK REPORT FORM

General Instructions:

1. Only the books that were on the assigned list or those approved by the teacher may be used.

2. Everyone is to be ready to give his report on the day the reports begin.

3. If you do not have your book outline finished, you will not be allowed to give the oral report.

Procedure when giving the report:

1. You may use one half sheet of paper for notes.

2. Just before you give your report you will give the teacher the completed outline of the book, plus a copy of the notes you will be using for the report.

3. The oral report will answer the following questions:

    I. Give a general summary of the book.

    II. Choose three main points of information that were covered in the book and discuss them fully.

        A. What specifically was the point made by the author?

        B. What examples were given to illustrate or prove the point?

        C. Does the information still apply today?

    III. Your evaluation of the book.

        A. Is it worthwhile reading it?

        B. What improvements could have been made?

Your report is to be no longer than five minutes. Be sure to follow the outlike closely.

Study Sheet Number 4

1. Title and Type of Picture

   a. Is the name well chosen?
   b. Does it fit in with the theme of the movie?
   c. What type of movie is it? (comedy, etc.)

2. Credits

   a. Studio
   b. Director
   c. Producer
   d. Source--book, stage play, original screen play, etc.

3. Cast--Main Characters and any Unusually Good Minor Ones

   a. Is the cast well chosen? Suggest any substitutes if the cast is unsatisfactory.
   b. Is there a true-to-life quality about the acting?

4. Plot

   Summarize the plot in four or five good sentences only.

5. Solution

   a. Is the way the story "comes-out" sensible?
   b. Did the ending fit in with your own ideas?

6. Purpose

   a. What is the director trying to show?
   b. Does the picture encourage family life, religion, education, law and order, patriotism, good will, or the reverse?

7. Evaluation

   a. What is the most dramatic scene?
   b. Do you feel that you are having a great adventure as you see this picture?
   c. Do you learn anything new about people and places?
   d. Is the opening shot suitable for the picture?
   e. Do you notice anything objectionable about the picture?
   f. Just what interesting or humorous details do you notice?
   g. Would you rate the picture--excellent, fair, poor?

Study Sheet Number 5

Like all communication media, films have different functions: to entertain, to inform, to instruct, to promote constructive attitudes and actions, and to promote sales. You are probably familiar with entertainment films if you go to the movies, but you are probably not so familiar with the increasing use of films (sometimes called audio-visual aids) in business, industry, and education in all its phases. Business and industry use films to introduce new products to their employees and possible customers, to teach their selling staffs the best salesmanship techniques, to train their employees to use equipment and develop attitudes and habits of safety, health, and pride in workmanship. Armed services use films to instruct in medical, scientific, industrial, technical, and public relations. The theatres, too, include in their programs documentary films designed to keep the public well-informed about what is happening in the world.

It is, however, in the entertainment field that you as movie-goers can deepen your appreciation and enjoyment. You can do it by wise selection of the movies you see and by knowing what good qualities to look for in the motion pictures themselves.

Ways to Select Movies Wisely:

I. Read reviews and ratings of movies
  A. Newspaper and magazine reviews and ratings
  B. Ratings by professional, religious, and civic organizations
  C. Nominations for awards in acting, directing, photography, etc.
II. Notice promotional devices used
  A. Ads in newspapers and magazines
  B. Articles and pictures in magazines
  C. Trailers or previews shown in theaters
III. Listen to the recommendations of parents, teachers, and friends.

Evaluating Motion Pictures

Type of movie and purpose

I. What type of movie is it?
II. In attempting to fulfill its purpose, how successful was it in holding your attention, in creating a feeling of oneness with its characters, in producing the effect of reality?
III. Does the film reflect an awareness that the motion picture as a medium of communication must observe standards of propriety and good taste and promote good social, ethical, and moral behavior?

Story or Plot

I. Does the story show a sincere, honest, realistic presentation of life or only one exaggerated, unreal aspect?
II. If the story is adapted from a book, how well does it follow the original?
III. Does the story implant wholesome or harmful concepts in its viewers?
IV. Does the story lead the movie-goer to expect too much glamour, romance, adventure in his own life so that he becomes addicted to daydreaming or unrealizable goals?
V. Is the historical or biographical story authentic and accurate in all details?
VI. Is the story psychologically accurate in the patterns of human action and reaction?
VII. Is the story trivial, or is it of a serious nature?
VIII. Are the characters original or stereotyped?
IX. Does the story keep you interested and absorbed all the way through?

Study Sheet Number 6

(TELEVISION)

1. To what age level does it appeal?

   a. Desirable If: It gives information and/or entertainment related to the interests of this group.

   b. Undesirable If: It is dull, boring, not related to experience or interests.

2. Does it meet needs for entertainment and action?

   a. Desirable If: It deals with wholesome adventure, humor, fantasy, or suspense.

   b. Undesirable If: It is emotionally disturbing and overstimulating; places unnecessary emphasis on cruelty and violence; is loud, crude, or vulgar.

3. Does it add to one's understanding and appreciation of himself, others, the world?

   a. Desirable If: It is sincere, constructive, informative; gives a balanced picture of life; encourages decent human relations; is fair to races, nations, religion.

   b. Undesirable If: It is one-sided; arouses or intensifies prejudices; takes advantage of lack of knowledge.

4. Does it encourage worthwhile ideals, values, and beliefs (concerning such things as family life)?

   a. Desirable If: It upholds acceptable standards of behavior; promotes respect for law, decency, service.

   b. Undesirable If: It glamorizes crime, indecency, cruelty; gives too much emphasis to material success, personal vanity.

5. Does it stimulate constructive activities?

   a. Desirable If: It promotes interests, skills, hobbies; encourages desire to learn more, to do something productive, to be creative, to solve problems, to work to live with others.

   b. Undesirable If: It gives details of crime and its results; solves problems through impossible means.

6. Is the language used in good taste?

   a. Desirable If: The language is right for the age level. Limits the use of profanity.

   b. Undesirable If: It uses vocabulary that is too hard or too easy, poor grammar, or language of the underworld.

Study Sheet Number 7

The television news writer is trying to reach and hold a mass audience. This calls for the use of short sentences since the words he writes are to be heard rather than read. Like the radio news writer, he must remember that the newscaster is carrying on a one-sided conversation; long speeches are out.

Television news is a picture of the news; it is a factual, concise presentation of news which influences the people who turn to the program for a picture of what is happening to their world. The television news show, because of its limited time, does not lose any of the good newman's habit of reporting all there is to report of the day's news. Limited though it is in time, television news must do an adequate job of reporting the major stories of the day. The television news writer does not have an easy task. Working against time, he has to produce scripts which are exactly clocked. In spite of limited show time, he must somehow manage to cram in all the important facts, often dealing in twenty seconds with events which a newspaper covers in 12 column inches.

When the studio camera is focused on the newscaster, words are of the utmost importance. But, when the program features filmed scenes, the viewer must deal with words and pictures in quite a different manner. The picture draws attention: words must be of less importance. Nothing is more likely to irritate a viewer than to hear detailed descriptions of scenes that he can see clearly for himself. The newscaster should identify people and explain action, allowing both people and action to speak for themselves. Moments of silence are welcome on television; overwriting is the mark of the beginner. The meaning or significance of the story should be in the first sentence. It is important to use a few words as possible since the main description should come from the film itself.

Study Sheet Number 8

One of the most cherished freedoms you have as an American is the right to form your own opinion. You pride yourself on the fact that you are not a victim of "thought control", and can make up your own mind about local affairs, national questions, international happenings. You feel that you can form your own opinions and tastes. So you can, but stop a minute. Have you ever considered the sources of those opinions and tastes?

First of all, you know that your opinions and tastes have been influenced by those of your family, by the people you like as well as by those you don't like, and by your personal experiences and desires.

In our free country you may choose the newspapers and magazines that appeal to you, tune in those radio and television programs that you prefer, see the movies you wish to see. Whether you realize it or not, your opinions and tastes are also being molded by these media of communication, these means by which ideas are delivered to your mind. When you choose a newspaper, a magazine, a motion picture, a radio or T. V. program from among hundreds of each of these, do you know that on the basis of this choice you often form your view of what's going on in the world, how you will vote, what you will think and say on many controversial issues, what you will buy?

As you realize the tremendous effect these mass communications have on you, you begin to see the need to analyze them intelligently. How can you determine the quality of these influences that affect your thinking and living? Fortunately, there are criteria that you can use to evaluate these media. It depends on you whether you make use of these standards in judging the things you read, hear, and see. In the final analysis, you choose the level of your own thinking.

Newspapers give the most complete coverage of the daily happenings in the world today. To be an intelligent, well-informed, alert citizen in America, you should read a good newspaper critically. In order to discriminate, you should analyze the characteristics of a good newspaper and then read those newspapers that meet the highest standards.

Functions of Newspapers

1. To report news accurately and as quickly and completely as possible.
2. To offer interpretive treatment of news by reliable columnists.
3. To reveal policy and point of view honestly on the editorial page.
4. To include articles on the many interests of the readers.
5. To sell space to reputable advertisers in business, entertainment, and worthy causes.
6. To maintain high standards of responsible journalism in the best interests of public welfare.

How Newspapers Meet These Functions

1. Interpreting the news: columnists: personal commentaries on politics, business, economics, national and international affairs, sports, theater, music, radio-TV, books, etc.
2. Revealing the newspaper's point of view: Editorial page and columns
    a. point of view established through the paper's traditional political, economic, and social beliefs
    b. point of view maintained by editorial writers and columnists

Meeting the Reader's Interests: articles and information on a variety of of subjects: the arts, religion, finance, sports, travel, society, comic strips and puzzles, fashion and household arts, radio and TV, health, etc.

Meeting Buyer's and Seller's Needs: classified ads, display advertising

Study Sheet Number 8 (Cont'd)

How to Read a Newspaper
1. Format
    a. size of headlines is an indication of importance or calculated appeal of news
    b. right-hand position on front page usually given to most important article
2. Organization of a newspaper article
    a. headline and sub-head contain gist of article
    b. first sentence tells who, what, when, where, how
    c. rest of article tells details of news story

Know the location of different kinds of news
1. Front page: news of greatest importance; sometimes, stories that particularly appeal to human interest
2. Front page of second section
    a. articles and pictures of local interest
    b. news summary often located here
3. Features
4. Special sections set aside for certain types of news: editorial page, financial, society news, etc.

Criteria for Newspapers
1. How complete is its news coverage?
2. What is its reputation for accuracy?
3. Is news withheld, or distorted?
4. Is it sensational, or is its reporting reliable, responsible, and in good taste?

Study Sheet Number 9

The White House is surrounded by the press. They have a couple of offices in the building, one of which is occupied by the Press Secretary. There are a number of "regulars" that keep in close contact with presidential activities. They hold weekly conferences with the president. This conference has multiple purposes. It secures proper relations with the press which is very important. The president can give words and gestures, meanings that cannot be conveyed at a more formal meeting. The president can give words of intercession and exhortation to Congress that would not be effective in his weekly conferences with congressional leaders of his party. There are a number of dangers, however, in these press conferences. Although the president's assistants give considerable thought to the anticipated questions, the president may be taken unawares. The press may choose to leave some question unasked and leave false impressions. The press may also avoid questions that are of real importance. The president is exposed to all types of questions, even those on which he is not well informed, and his answers may be taken with greater seriousness than they deserve.

Study Sheet Number 10

Functions of Magazines

1. To offer entertaining and informative reading material for all tastes and interests.
2. To provide the most up-to-date information available on various subjects.
3. To offer attractive and informative pictorial illustrations for quick scanning.
4. To serve as an advertising medium for manufacturers and distributors of many products.

Types of Magazines

1. General (short stories, serials, articles, pictures, cartoons) Examples: Saturday Evening Post, Collier's American
2. News (national and international reports on government, politics, science, the arts, finance, professions) Examples: Time, Newsweek, U. S. News and World Report
3. Picture (pictorial presentations of news and featured articles) Examples: Life, Look, Ebony
4. Literary (short stories, essays, articles, poems) Examples: Atlantic Monthly, Saturday Review
5. Commentaries (interpretation and evaluation of history, current issues and problems) Examples: American Heritage, Current History
6. Digests (condensations of articles and books) Examples: Reader's Digest, Coronet
7. Special Interests
   a. Women: Ladies' Home Journal
   b. Youth: Seventeen
   c. The Arts: Etude, Theatre Arts
   d. Business: Business Week
   e. Travel: Holiday
   f. Science: Popular Mechanics

Criteria for Magazines

1. Is the information accurate, authentic, complete, and interesting?
2. Are the special features timely, appropriate, and interesting?
3. Is the creative writing (fiction, poetry, essays, etc.) of high quality?
4. How good is the format? Consider arrangement of reading matter and illustrations, clearness and readability of print, quality of reproductions, paper, etc.
5. Does the magazine give good value for its price in terms of bulk, circulation, content, contributor, format, etc.?

Study Sheet Number 11

Indications of a Good Magazine	Indications of a Poor Magazine
Physical Aspects (Outer Appearance)	
A. Cover design 1. Picture by noted artist 2. Photograph 3. Good color, well balanced	A. Cover design 1. Sensational or lurid pictures 2. Poor art work 3. Poor colors 4. Sensational titles to attract attention
B. Quality of paper 1. Heavy, slick but nonglare 2. Fine, strong 3. Nonabsorbent	B. Quality of paper 1. Thin paper, sometimes ink shows through 2. Coarse grained, absorbent
C. Readability of print 1. Reasonably large 2. Sharp print 3. Uncrowded page	C. Readability of print 1. Too small print 2. Blurred print 3. Printed material too crowded
D. Price 1. You usually get what you pay for 2. Because of competition, many good magazines are available at a reasonable price	D. Price 1. Some poor quality magazines cost as much as those of better quality 2. Some have a larger proportion of advertising than others
Magazine Content	
A. Stories and articles 1. Presents both sides of a question 2. Attempts to play-down violence even in criminal stories 3. Writing follows rules of good English 4. Articles based on facts 5. Stories and articles signed by author	A. Stories and articles 1. Prejudice against class, race, creed, or nationality 2. Crime viewed sympathetically and criminals as glamorous 3. Officers of the law portrayed as stupid 4. Situations having a sexy tone rather than a true emotion 5. Poor grammar and slang used to excess 6. Articles based on opinion 7. Author sometimes unknown

Study Sheet Number 11 (Cont'd)

B. Pictures, illustrations, cartoons
   1. Art work is signed
   2. Good colors and color arrangements
   3. Illustrations in good taste

C. Advertising
   1. Good art form in advertising
   2. Several colors used
   3. Facts about product reliable
   4. Attracts attention without being sensational
   5. Proportion of advertising to other content varies according to purpose of magazine

B. Pictures, illustrations, cartoo
   1. Art work often unsigned
   2. Fewer and not always true colors
   3. Sensational pictures of unduly exposed women; bloody characters, chains, whips, cruel devices; expressions and situations of horror

C. Advertising
   1. Ads are crowded and confused
   2. Black and white, or few colors
   3. Facts are exaggerated; truth is sometimes in print too small to be read
   4. Sensational, often deceptive
   5. Too large a proportion of advertising for reader to get full value for the money spent

ENGLISH 232 HUMANITIES 1 (Phases 2-3)

Course Description

Humanities 1 explores modern America's expression of itself in various art forms. In this course, you will investigate how Americans spend their leisure time. You will learn to evaluate your physical environment, today's music, and other contemporary art forms.

Achievement Level

The student should be able to read current popular magazines and have a curiosity about his cultural environment.

Objectives

1. To assist the student, as a consumer, to develop keener discrimination in his choice of current culture.
2. To intensify the students awareness of his cultural environment.
3. To expand the student's humanistic horizons.
4. To motivate the student to become actively concerned about his cultural environment.

Chief Emphases

Humanities 1 focuses primarily upon student discussion and evaluation of the physical, musical, and pictorial environment.

Materials

Sohn: Stop, Look, and Write (Bantam)
Steichen: Family of Man (MMA-Doubleday)
Art prints and photographs
Cameras and film
Multiple copies of popular magazines
Recordings (rock 'n' roll, jazz, folk, symphonic, etc.)

Physical Environment

Week 1

1. Project pictures of commercial architecture (offices, bars, hotels, etc.) and discuss student likes and dislikes.
2. Project pictures of more aesthetic architecture (museums, churches, schools, etc.) and discuss student likes and dislikes.
3. Discuss the problem of whether function or form should be the deciding factor in commercial architecture.

Week 2

1. Discuss the kinds of homes students would like to live in.
   Film: Decorating and Planning Your Home: Some Basic Ideas
2. Design a house floor plan.
3. Lecture on Wrights' concept of domestic architecture. Project pictures of "Fallingwater" and discuss contemporary theories of domestic architecture.
   Film: Frank Lloyd Wright

Week 3

1. Students will describe a natural setting in which to construct a house and then design a floor plan for such a house.
2. Lecture on basic landscaping principles and materials. Have student sketch final picture of designed and landscaped house.
   Film: Landscape Materials and Basic Technique for Home Landscaping

Week 4

1. Lecture on man's need for and abuses of natural environment.
2. Discussion of natural resources, recreational and scenic resources of the state of Michigan.
   Tape: Michigan As a Vacation State in AD 2000
3. Project pictures of effects on natural resources of pollution. Follow with discussion.
   Film: House of Man - Our Changing Environment and Man's Problem
4. Lecture--discussion of the state and national park programs, the Wilderness Projects, etc.
   Films: Living Wilderness and National Parks: Our American Heritage

Week 5

1. Study of various designs, colors, and use of furniture. Discuss student likes and dislikes.
   Film: Furniture Craftsman
2. Discussion of color and interior decorating.
3. Discussion of modern clothing--aesthetic and practical implications.

Week 6

1. Discussion of cars designed for show and racing, how function and form are blended or emphasized.
2. Discussion of modern automotive design.
3. Discussion of
   a. "Taste" as the changing phenomena
   b. Formal and informal design
   c. Values and how they are expressed in man's use of his physical environment.

Pictorial Environment

Week 7

1. Project a color slide of an abstract painting. Direct the students to write a short one page essay on his reaction to the paintings. Read the essays orally in class, collating the reactions of the individual students.
2. Each student will bring to class a picture which appeals to him. Students will discuss kinds of pictures and relative values of each. Particular attention will be focused on the use of the aesthetic for pleasure and for advertising.
3. Lecture--discussion of commercial art: billboard and T. V. advertising. Discussion of the subject matter and methods of presentation of commercial art.

Week 8

1. Discussion of "composition" in art. Describe the collage. Students begin collecting materials for collage.
   Films: Art and Motion; What Is Art; Form; Line
2. Discussion of tone and color in art.
   Films: Color; Light and Dark; Texture; Design to Music
3. Create a collage.
4. Discuss student submissions of newspaper and magazine cartoons.

Week 9

1. Students write captions for cartoons whose captions have been removed.
2. Discuss comic books which the students bring in. Discuss both art forms and content.
3. Read tall-tales from American literature (Davy Crockett, Mike Fink, etc.). Relate the comic book experience to the tall-tale.
4. Transition unit: Using the advertisement, show the use of photography as a tall-tale medium. Direct students using comic book and magazine pictures to create ideal human or comic book characters.

Week 10

1. Distribute copies of Family of Man. Students are to select pictures they like best.
2. Discuss the reasons for various selections. Concentrate on photography as a medium for representing the emotion associated with the human condition.
3. Direct students to select a picture from Stop, Look, and Write for descriptive or narrative essay.
4. Project a picture of a slum and of an ideal section of town. Introduce the implications of point of view and critical selection of detail in composing for meaning and mood. Review basic philosophy of what makes good composition in photography.

Week 11

1. Instruct the students on the use of the cameras. Set up objects on which they can practice composing within their viewers.
   Films: Language of the Camera Eye: Photography, the Incisive Art, Photographer
2. Field trip: Students will take pictures for a photographic essay on "The City of Trenton." They should include shots of places, people, and architecture found in the community.
3. Evaluate the photography and art in the students' various textbooks. If old textbooks are available, compare and contrast the art work.
4. Summary experience: Build concepts of
   a. Power of art and photography to stimulate emotion.
      Films: Art; What Is It? Why Is It?, Meaning in Modern Painting
   b. Importance of art and photography to inform and record.
      Films: Edward Steichen, and Fantasia
   c. Prominence of photographic art--periodical and motion picture
   d. Importance of pictorial environment as a source of pleasure.
      Film: Grand Canyon Suite (Disney)

Musical Environment

Week 12

1. Using a "buzz" session, investigate the following questions:
   a. Why do teenagers like music?
   b. What kind of music do teenagers like?
   c. Why?
   d. What kind of music do they dislike?
   e. Why?
2. Play recordings exemplifying their likes and dislikes. Discuss the specific reasons for choices and analyze the music according to these criteria.
3. Investigate inductively the problems and complications inherent in the concept of "taste." "Discover" the principle of the non-arguability of "taste."
4. Investigate and state the elements characteristic of Rock 'n' Roll music.

Week 13

1. Investigate and state the elements characteristic of Dixieland music.
   Film: New Orleans: White Jazz
2. Lecture on the historical derivation of Dixieland showing the evolution of Dixieland to Jazz.
   Tapes: George Gershwin--Promoter of Jazz, New Orleans--The Early Years
3. Investigate and state the elements characteristic of Jazz.
4. Investigate and state the elements characteristic of Folk music.
   Tapes: American Folk Music and Folk Music of America

Week 14

1. Investigate and state the elements characteristic of musical comedy.
2. Investigate and state the elements characteristic of the symphony.
3. Investigate and state the elements characteristic of atonal music.
4. Discuss mood and background music as used in movies and television.
   Tape: Ferdi Grofe--Musical Photographer

Week 15

1. Launch discussion of dancing as an expressive art; initiate description of various forms of dancing.
2. Compare and contrast African and modern dance.
3. Compare and contrast modern jazz, ballet and classical ballet.
   Film: Steps of the Ballet
4. Discuss dance as an expression of culture, personality, and mood.

Week 16

1. Build concepts through generalizations on
   a. Mood as the fundamental universal quality of music
   b. Universality of music's appeal
   c. Criteria for evaluating music.
   Tapes: How Music Makes Us Feel, Music Describes Weather, Music Suggesting Bodies of Water, and Nature's Supernatural Beings
2. Use Folk music as a point of departure for the study of contemporary lyric poetry (Reference: Tribal Drums, Jeffery J. Schrank: Media and Methods, February 1967).
3. Write lyrics for a variety of songs.

Summing Up

Week 17

1. Discussion of humanities as a sensory-emotional experience.
2. Discussion of art as man's attempt to exchange and preserve aesthetic experience. Emphasis will be placed on the prominence of photographic art as a modern medium.
3. Study of the various art forms to convey not only the idea but also the mood consonant with the ideas.
4. Discuss death as presented through words in "The Raven."
5. Discuss death as presented through music in "Island of the Dead" by Rachmaninoff.

Week 18

1. Discuss death as presented through painting in "LaGuernica" by Picasso.
2. View full-length feature: Moby Dick
3. Discuss the method by which all art forms are directed to total but single effect in Moby Dick.

Suggested Approaches and Teaching Aids

1. Throughout the semester the student is to keep a notebook in which he collects photographs, advertisements, poetry, articles, etc., from printed sources. These collected items should be chosen as a matter of personal choice. At the end of the semester, the student will create from these clippings a personally created "magazine."
2. Topics for panel discussions as well as written and oral reports might include
    a. local architecture and landscape
    b. local water and air pollution
    c. the student's musical tastes and experiences
    d. individual artists or photographers
3. Students might be encouraged to campaign for environmental improvement, develop their own disc jockey programs, or give musical performances.
4. Field trips should be taken to local examples of outstanding architectural achievements; to concerts and stage or film musicals; and to an art museum.
5. Students should be encouraged to try painting and drawing, taking photographs, composing music, and producing movies.

Films

Decorating and Planning Your Home: Some Basic Ideas
Frank Lloyd Wright
Landscape Materials
Basic Technique for Home Landscaping
Man's Problem
House of Man--Our Changing Environment
Living Wilderness
National Parks: Our American Heritage
Furniture Craftsman
Art and Motion
What is Art?
Form
Line
Color
Light and Dark
Texture
Design to Music
Language of the Camera Eye: Photography, the Incisive Art
Photographer
Art: What Is It? Why Is It?
Meaning in Modern Painting
Edward Steichen
Fantasia
Grand Canyon Suite
Steps of the Ballet
Moby Dick (full-length feature film)

All of the above films, except Moby Dick, are available from the University of Michigan Audio-Visual Education Center.

Tapes

Michigan as a Vacation State in AD 2000
New Orleans: White Jazz
C'est La Congo
New Orleans: The Early Years
George Gershwin - Promoter of Jazz
American Folk Music
Folk Music of America
Ferde Grofe - Musical Photographer
How Music Makes Us Feel
Music Describes Weather
Music Suggesting Bodies of Water
Nature
Supernatural Beings
All of the above tapes are available from the University of Michigan Audio-Visual Education Center.

Records

The teacher should select representative recordings from all kinds of music: jazz, folk, dance, musical comedy, symphonic, etc.

The Early Beatles (Capitol T-2309)
Baroque Beatles Book (Elektra 306)
New Orleans Jazz (Decca 8283)
Jazz Greats of Modern Times (United Artists 3333)
Folk Box (4-Elektra BOX: $9.96)
King and I (Capitol W-740 or stereo SW-740)
Sound of Music (Columbia KOL-5450 or stereo KOS-2020)
Guys and Dolls (Decca 9023 or stereo 79023)
My Fair Lady (Columbia KOL-8000 or stereo KOS-2600)
Beethoven: Symphony No. 5/How a Great Symphony Was Born--Bernstein (Columbia ML-5868 or stereo MS-6468)
Rachmaninoff: Isle of the Dead (Columbia ML-5043)
Exodus Soundtrack (Victor LOC-1058 or stereo LOS-1058)
Thunderball (United Artists 4132 or stereo 5132)
Pink Panther (Victor LPM-2795 or stereo LSP-2795)
Lawrence of Arabia (United Artists 3728 or stereo 6278)
Art of the Prima Ballerina (2-London 7213 or stereo 2213)

ENGLISH 233 PRACTICAL ENGLISH (Phases 2-3)

Course Description

In Practical English you will have an opportunity—on an individual basis determined by your specific interests—to build skills in vocabulary, spelling, and mechanics of writing through the use of specially programmed materials. You may also pursue individual investigations into such areas as leisure time and job opportunities.

Achievement Level

Since three-quarters of the work in this course will be on an individual basis, there may be a diversity in achievement levels based on individual needs and interests. Designed especially for the non-college bound student, this course may be useful to others. The student must be aware of his deficiencies in one or more of the language areas and of the need to overcome them; he must be able to work independently and to accept responsibility since individual study is the basic format of the course.

Objectives

1. To help the student develop practical communication skills in reading, writing, listening and speaking.
2. To provide the student with the opportunity to work in particular areas of personal interest and need in the field of English with much individual guidance and assistance from the teacher.
3. To expose the student to useful experiences and available resources.
4. To provide an opportunity for the student who wishes to investigate various jobs in a field of work that interests him and to prepare him realistically to apply for a job successfully.
5. To assist the student in analyzing persuasive techniques.
6. To help the student to identify his own values and to see them in relationship to those of society.
7. To encourage the student to become a more discriminate user of his leisure time.

Chief Emphases

The major emphasis in this course is on individualized study. The common learning situations will emphasize such studies as vocations, leisure, persuasive techniques, social activities, and values.

Materials

Practical English magazine and/or Readers Digest
Paperbacks dealing with English skills
Programmed materials in grammar, vocabulary, spelling, and writing
Films and filmstrips on vocations, guidance, etc.
Pamphlets and bulletins from Civil Service, junior colleges, etc.
Various dictionaries, reference books, and other resource material

SEMESTER OUTLINE

Because the student will be working on problems of his own personal weakness, no attempt will be made to chart a week by week outline. The following procedures should be followed:

1. The student's personal problems will be analyzed by testing such areas as reading speed, comprehension, vocabulary, spelling, and grammar.
2. A personal file will be kept by each student showing a graphic picture of his own strengths and weaknesses.
3. After the student has made his own self-analysis, the teacher will assess the results.
4. A teacher-student conference should then establish an individual work plan.
5. Class periods generally will be divided into two parts--30 minutes for individualized study and 25 minutes for class discussions resulting from reading assignments in Practical English or Reader's Digest and from other common reading experiences.
6. The student's personal file should be kept up to date indicating his progress.

Suggested Approaches and Teaching Aids

1. The classroom should be fully stocked with many kinds of materials, thus allowing the student a chance to work with success.

2. The teacher should have on file answer sheets and answer books for all plans of work available to the class. If possible, student assistants should be made available to correct exercises and record results in the personal file of each student.

3. Continual assessments of the student's progress should be made. The student should be charted out of a particular work plan when he shows inability to function with success, when he shows ability to profit in a more advanced work plan, or when he has successfully completed a work plan.

4. Occasional film strips, movies, or field trips should be scheduled to give variety to the program.

5. In addition to materials in the English skill areas, pamphlets, books, and magazines dealing with vocational areas should be made available.

Paperbacks

Lewis: Better English (Dell)
Goodman: Concise Handbook of Better English (Bantam)
Flesch: New Way to Better English (Dolphin)
Shefter: Short Cuts to Effective English (Washington Square)
Lewis: Correct Spelling Made Easy (Dell)
Jorday: Handbook for Terrible Spellers (Citadel)
Goon: How to Spell and Increase Your Word Power (Signet)
Shefter: Six Minutes a Day to Perfect Spelling (Washington Square)
Gleeson: Words Most Often Misspelled and Mispronounced (Pocket Book)
Funk and Lewis: Thirty Days to a More Powerful Vocabulary (Washington Square)
Funk: Twenty-five Magic Steps to Word Power (Crest)
Kilduff and Janis: Vocabulary Builder Notebook (Appleton)
Lewis: Word Power Made Easy (Pocket Book)
Smith: Faster Reading Made Easy (Popular)
Shefter: Faster Reading Self-Taught (Washington Square)
Lewis: How to Become a Better Reader (Macfadden)
Flesch: Art of Readable Writing (Collier)
Watson: Correct Letter Writing (Bantam)
Strunk and White: Elements of Style (Macmillan)
Shefter: Guide to Better Composition (Washington Square)

Magazines

Reader's Digest
Practical English or Scope

Special Materials

2200, 2600, 3200 (Harcourt & Brace)
Programmed English (Macmillan)
SRA Vocabulary Lab (Science Research Associates)
SRA Spelling Lab (Science Research Associates)
SRA Writing Labs (Science Research Associates)

ENGLISH 251 INDIVIDUALIZED READING (Phases 2-5)

Course Description

Individualized Reading is a course in which you will be allowed to read--in the classroom--books that interest you. You will be encouraged to develop a wide range of reading interests and to probe more deeply into the reading that you do under the guidance of the teacher. Your reading experiences will result in a project based upon an author, theme or type of reading that you choose.

Achievement Level

This course is designed for the student (whatever his "levels" of reading) who would like to extend his background in various kinds of reading.

Objectives

1. To develop the student's understanding and appreciation of various kinds of reading.
2. To help the student relate what he reads to other things he has read and experienced.
3. To stimulate a desire in the student to raise the maturity level of his reading.
4. To open up new worlds of literature to each student, based upon his interest, yet different from the reading he has done in the past.

Chief Emphasis

Individualized Reading emphasizes the personal reading development of the student.

Materials

500-1000 paperbound books (many multiple copies, and a great variety of reading levels and interests represented in the titles selected)
Paperback display cases or revolving racks
100-200 hardbound books (especially titles unavailable in paperback)
Reference books and pamphlets (Books for You, Doors to More Nature Reading, Reading Ladders for Human Relations, Patterns in Reading, Books for the Teen-Age, Book Bait, etc.)
Filing Cabinets (4 X 6 index card size and manilla folder size)
Glass-enclosed consultation/observation room
SRA reading accelerator (optional)

SEMESTER OUTLINE

The following procedure is followed consistently throughout the semester, after each student has completed a questionnaire designed to give some indication of his reading interests and reading level.

1. Student signs for individual conference with teacher.
2. Student reads during classroom period.
3. When student finishes a book, he selects another from the classroom collection or from the school library.
4. Conference is held in a separate glass-enclosed consultation/ observation room, if available, or in the back of the room, in order that nothing interfere with the students' reading.
5. Through these conferences, the student is encouraged to deepen, then widen his reading interest, noting the direction and growth of his reading maturity.
6. Student keeps a running record of his reading (titles, pages, and comments) either in a small spiral-ring notebook or on index cards.
7. Each conference results in the student answering a question about or indicating an opinion of a particular aspect of the book such as characterization, handling of theme, comparison to another book etc. These will be entered in the notebook or on the cards.

Suggested Approaches and Teaching Aids

1. The most important activities are individual reading and student-teacher book conferences.

2. Following each conference, the student should be encouraged to write about some aspect of the book he has read.

3. The student may be asked to complete a reading project as an outgrowth of his interests and previous patterns of reading. He chooses an author, theme, or genre in which he is particularly interested and then writes an analysis of his chosen topic. Students should be told about the project at the beginning of the course, but should not be encouraged to begin active work until near the middle of the semester.

4. Occasional panel discussions or debates may be held involving students who have read the same book, or who have read around a common theme, subject, or author. Small group discussions (involving only the teacher and those students with similar reading experiences) may be held in a separate consulatation room at any time mutually convenient for the teacher and the students involved.

5. Students who wish to increase their reading speed might be encouraged to work with a reading accelerator or directed to a reading skills class.

6. Evaluation: The capabilities of each student and his previous reading experiences should be considered in determining grades. Factors in grading should include the number of books read, the level of each book, and the quality of conferences and notebooks (or cards).

7. Teacher Preparation and Attitude: The teacher must have read or skimmed the books the students read; he must be able and willing to capitalize upon the student's interest and ability in recommending a book; he must resist the temptation to present any planned classroom activity which prevents individual reading and book conferences; and he should leave each conference feeling the student has gained a clearer understanding of the book and his program.

STUDENT QUESTIONNAIRE FOR INDIVIDUALIZED READING

Name ______________________ Grade ____ Age ___ Home Room ____________

Have you read any books lately for pleasure?________ If so, what did you read?

____

How do you feel about reading? Enjoy it very much? ______ Moderately so?______

Dislike it?______ Do you have trouble with words? ____________________

Do you have trouble finding books that interest you? ____________________

What do you consider an interesting book? ____________________________

Name one or two of the best books you have ever read ___________________

______________________ WHAT OTHERS HAVE YOU ESPECIALLY ENJOYED?

____

How do you select the books you read? Do you get help from the teacher? ______

the librarian? _____ friends?_____ parents?_____ Do you get ideas from

paperback racks?_____ books made into movies?_____ by browsing?_____ card

catalogue?_____

What magazines come regularly to your home?__________________________

Which ones do you read?______________________________ Do you

read others at school?_____ Which ones?___________________________

Does your family subscribe regularly to a newspaper?_____ Which one or ones?

________________________ What portions of the paper do you read?

____

Do you have an encyclopedia at home?_____ Which one?__________________

Do you have a quiet spot at home where you can sit and read?_____________

Does television or radio interfere with your reading?____________________

Approximately how many hours a day do you watch TV?_____ Name your favorite programs ____

Do you see many movies?_____ Name one or two that you found especially interesting ____

What are your hobbies or special interests?___________________________

What books that you have heard of would you especially like to reading during the semester?____

INDIVIDUALIZED READING STUDENT RECORD

Name ____________________ 9 10 11 12 Col Bus Voc Gen

CONFERENCES

Date Books read Notes

Previous Reading Record

Books Suggested

Comments:

Grades: __ __ __ __ __

ENGLISH 254 THEATRE ARTS (Phases 2-5)

Course Description

Theatre Arts is a course in which you will learn by doing, You will participate cooperatively with other students in preparing a major play for presentation before an audience. You will observe professional actors on television, in the movies, and on the stage and evaluate their performances. You will prepare original monologues to present before the class and select dramatic scenes from great plays and act in them before audiences. If you are interested primarily in working as a stage technician, you will design and build sets, work on costuming and makeup, and engage in a variety of backstage activities.

Achievement Level

Although Theatre Arts is open to any student in the high school, he should be highly motivated to participate in dramatic activities. If he is interested in learning to act, he should be capable of reading orally with perception and enthusiasm; he should be capable of expressing a great variety of meanings through voice and pantomime. If he is interested in the technical aspects of the stage, he should have a definite knack and interest in this kind of work.

Objectives

1. To acquaint the student with the problems he must share with others as they produce a play.
2. To show the student through experience and example how to prepare and portray a character in a play.
3. To supply special instruction in voice development with special emphasis on clarity, tone, pace, and variety of delivery.
4. To develop the student's skill in presenting pantomimes.
5. To develop in the student a keen sense of observation of other people's actions, mannerisms, and vocal melody patterns.
6. To develop the student's special skills in makeup, costuming, lighting, and staging.

Chief Emphases

Getting the student to actively participate in a number of stage activities will be the chief emphasis of this course. Problems will be discovered and solved as the students work with the teacher who will act mainly as an advisor.

Materials

Fifteen Famous One Act Plays (Dell)
Ten Short Plays (Dell)
Inherit the Wind (Bantam)
Other plays, scripts, film strips, records, tapes, and reference materials

SEMESTER OUTLINE

Orientation to Stage

Week 1

1. Lecture session dealing with the nature of the course.
2. Explanation of the meaning of a theatre, the role of the directors, the actors, the technicians, and the audience.
3. Explanation of the plan of the first six weeks work which is to expose the student to numerous experiences as a performer in front of his classmates.
4. Charades and pantomimes.
5. Student assignment to one-act plays for oral discussions.

Week 2

1. Discussion of plays read. Plays evaluated as to their acceptability for class production.
2. Teacher preparation of several scenes to be pantomimed.
3. Student performance of pantomimes in front of class. (Each student should have several experiences before the class during the week.)

Week 3

1. Further considerations (class discussion) on the types of one-act plays or dramatic scenes best suited for class.
2. Reading of dramatic speeches. (Time will be taken to criticize the effectiveness of the readings.)

Week 4

1. Further consideration of one-act plays.
2. Written analysis of characters from plays.
3. Written analysis read in class by students.
4. Dramatic reading of the previous week repeated and criticized.

Week 5

1. Selection of three one-act plays to be produced by the class.
2. Oral reading of selected plays in class.

Week 6

1. Completion of plan for producing the plays, including selection of casts, appointment of technicians, discussion of production problems, and preparation of model sets.
2. Oral rereading of plays in class.

Production of Plays

Week 7

1. Blocking of first play begun.
2. Observation of blocking procedure by students not involved in the acting.
3. Completion of blocking of first play.

Week 8

1. Rehearsal of first play.
2. Class analysis of progress of first play.
3. Completion of rehearsal of the first play.

Week 9

1. Blocking of second play begun using same procedure as before.
2. Performance of first play before an audience.

Week 10

1. Blocking of third play undertaken.
2. Performance of second play before an audience.

Week 11

1. Completion of rehearsal of third play.
2. Performance of third play before an audience.

Week 12

1. Repeat performances of three plays--one period for each performance.
2. Assessment of class work.

Preparation of Dramatic Scenes

Week 13

1. Assignment of each student to prepare and perform dramatic scenes from significant plays.
2. Reading and selection of scenes.

Week 14

1. Blocking out of action for dramatic scenes.
2. Rehearsal of dramatic scenes.

Week 15

1. Presentation of dramatic scenes.
2. Criticism and evaluation of dramatic scenes.

Week 16

1. Presentation of dramatic scenes repeated.
2. Criticism and evaluation.
3. Assignment of another scene.

Week 17

1. Blocking of scenes.
2. Rehearsal of scenes.

Week 18

1. Presentation of scenes.
2. Criticism and evaluation of scenes.

Suggested Approaches and Teaching Aids

1. Actual participation in dramatic activities consume most of the time in Theatre Arts. Participation both as an actor on the stage and as a critic in the audience will be required.
2. After plays have been prepared, attempts will be made to present them to various schools and organizations in the community. Any presentation situation--whether it is a big auditorium, hall, front room, basement, or backyard--will constitute an acceptable audience situation. Audiences will be sought to offer experiences for the students.

Suggested Written and Oral Activities

1. Edit and prepare a two character scene from a good play.
2. Write a character analysis of a character you would like to play.
3. Write an original monologue and present it before the class.
4. Prepare a record pantomime.

Records

John Brown's Body--by Stephen Vincent Benet, performed by Tyrone Power, Judith Anderson and Raymond Massey (Columbia)
Hamlet--by William Shakespeare, featuring John Gielgud (Victor)

ENGLISH 331 COMPOSITION 1 (Phase 3)

Course Description

Composition 1 will help you develop basic writing skills in narrating, describing, and explaining. Your writing assignments will be based upon personal experiences and observations , and you will be helped to discover, develop, and express ideas in a lively, effective way.

Achievement Level

The student should have some desire to improve his writing. A lack of mechanical accuracy will not preclude his enrollment in this class. The student should be able to read at least average tenth grade materials. Students with a good command of basic writing techniques should be guided into Composition 2.

Objective

1. To reveal to the student how common experience is a vast and often unrealized source of material.
2. To sharpen the student's sense perceptions as a basis for developing figurative imagery in his writing.
3. To develop language and composition skills with which the student can express personal experience and observation in an informal style.

Chief Emphases

The style of the student's writing will be personal and informal; the content will have as its source the student's primary experience. The descriptive and narrative modes will dominate assignments, but there will be introductory work in exposition. The assigned composition will describe objectively and subjectively environment as well as character. Extensive work will be done in the study of diction and the sentence, particularly the effective use of strongly connotative words and synonyms.

Materials

Classroom sets: Writing: Unit Lessons in Composition, Foundations Book C
(Ginn and Company, paperbound)
Composition 10: Models and Exercises (Harcourt and Brace)
Guide to Modern English 10 (Scott Foresman)
Keller: Story of My Life (Dell)

Each student should have: Roget's Thesaurus (Pocket Book)
A pocket size dictionary
Richter: Light in the Forest (Bantam), or
Steinbeck: The Pearl (Bantam

Week 1

1. Discussion of the function of language. Read Chapter IV of Helen Keller's The Story of My Life.
2. Discussion of the nature and purpose of communication--specifically writing. Read Chapter VII from The Story of My Life.

Week 2

1. Study through inductive methods of the process by which man "thinks." (Distinguish between reasoning, imagining, remembering, and synthesizing.)
2. Introduction to prewriting techniques:
   a. Brainstorming (lecture)
   b. Observation (use paragraphs 3 through 12 of Chapter IV of the Art of Loving by Eric Fromm)
   c. Source book.

Week 3

1. Introduction of the structured journal as a writing source book. Study of Chapter Seventeen: "Mirror Yourslef In Your Writing," Writing: Unit Lessons in Composition (Foundations Book C). See also An Approach to Creative Writing (Educational Division of Readers Digest Services) and Hogriffe's The Process of Creative Writing (Harper).
2. Assignments of first journal entries.
3. Laboratory periods.

Week 4

1. Discussion of Chapter Nine: "Using Sensory Detail" in Composition 10.
2. Exercise in sensory description.
3. Journal assignments to develop sense awareness.
4. Laboratory periods.

Week 5

1. Discussion of Chapter Two: "Concrete and Abstract Words" in Guide to Modern English (Grade 10)
2. Exercises with concrete and abstract terms.
3. Laboratory period: rewriting of journal entries previously assigned, making entries more concrete and defining inaccurate abstractions.

Week 6

1. Reading and discussion of Hajakawa's essay "Snarl Words and Purr Words." (Adventures in Modern Literature)
2. Study of Chapter Four: "Slanted Word Maps" in Guide to Modern English.
3. Laboratory period: assignment of character descriptions.

Week 7

1. Laboratory period: writing assignments concentrating on the use of accurate imaginative diction in describing scenic photographs or first hand scenic experience.
2. Laboratory period: writing assignments emphasizing diction in the construction of purely imagined scenery and characters.

Week 8

1. Discussion and study of models using figurative language. Use Chapter Three: "Create an Image Through Connotations" in Writing, Unit Lessons in Composition.
2. Study of the existential sentence.
3. Laboratory period: writing of existential sentences; introduction of figurative language into journal entries.

Week 9

1. Study balanced structure within the sentence using Chapter Seven: "Write Balanced Sentences" in Writing, Unit Lessons in Compositions.
2. Laboratory period: improving journal entries by introducing techniques of balanced structure.

Week 10

1. Study of Chapter One: "Writing Good Paragraphs" in Guide to Modern English.
2. Laboratory period: experiments with various kinds of paragraphs.
3. Study of nature and function of topic sentence.
4. Laboratory period: writing effective topic sentences for journal entries and other paragraphs previously assigned.

Week 11

1. General introduction to prewriting techniques for organized units of composition:
    a. limiting subject
    b. statement of purpose
    c. collecting materials
    d. methods of organizing
    e. outlining

Week 12

1. Laboratory periods: begin collecting and organizing materials for major personal essay to be submitted at the end of the semester as final examination.

Week 13

1. Study of the analogy in Lesson Twenty-Three: "Using Analogy in Exposition" in Composition 10.
2. Laboratory period: Write an analogy essay.

Week 14

1. Study of point of view as essential for personal writing. Reading of exerpts from Light in the Forest.
2. Study Lesson Seventeen: "Point of View" in Composition 10.
3. Laboratory period: Writing of paragraphs describing, from various points of view, an object, a person, an incident.

Week 15

1. Introduction to narrative techniques: Study Lesson Thirteen: "Selecting Key Events" in Composition 10.
2. Study Lesson Fifteen: "Using Dialogue" in Composition 10.
3. Laboratory periods: writing a short narrative using dialogues based on an incident recorded in the journal.

Week 16

1. Reading and discussion of Lesson Thirty-One: "Writing About a Short Story" in Composition 10.
2. Critical discussion of narrative technique in Light in the Forest or The Pearl.
3. Critical discussion of descriptive techniques in Light in the Forest or The Pearl.

Week 17

1. Submission of three copies of major semester essay.
2. Reading and discussion of Lesson Thirty-Two: "Writing About a Poem" in Composition 10.
3. Critical discussion of a poem or poems.
4. Laboratory period: short critical essay on a poem.
5. Distribution of carbon copies of two anonymous student essays. Each student is to write a critique of the two essays he receives.

Week 18

1. Student exchange of paragraphs they feel are their best work. Each student will write a critical analysis of the paragraphs submitted to him.
2. Oral reading of as many as possible critical essays on the student essays distributed in the seventeenth week.

Suggested Approaches and Teaching Aids

1. The writing instruction should concentrate on:
    a. Refining a work which begins as a first spontaneous draft.
    b. Imitating basic stylistic techniques of better authors.
    c. Writing about literature using section seven of the Harcourt test, Composition 10, and section six of the same company's Composition 11 book.
2. Evaluation and constructive criticism will be given to the student in tutorials. These individual conferences will take place during class hours. Spelling and mechanical errors will be handled on an individual basis. Since the tutorial is considered essential to the effective teaching of composition, it is imperative that the number of students in a section of this course be kept as near 20 as possible.
3. Have students write descriptions of the following:
    a. Concrete objects
    b. The mood of colored scenery photographs
    c. Scenery the student has personally viewed
    d. People the student has personally met
4. The student will describe a colored photograph in a scientific or technical style.
5. Have the students write exaggerated descriptions of a single characteristic of a person.
6. Have the student write a short paper using no abstract words following discussion of Chapter 2 in the Scott, Foresman text, Guide to Modern English 10.
7. Exercises in vitalizing vocabulary should be tried after the reading and discussion of Hayakawa's essay, "Snarl Words and Purr Words" in the Adventures in Modern Literature textbook.
8. The student should write a number of papers using comparison and contrast. One of these papers might describe a person who is not what he seems to be. Two effective examples of this kind of descriptive development can be found in Chapter 5 of Thomas Mann's novel, Confessions of Felix Krull (the description of the actor, Muller-Rose), and in Chapter 4 of J. D. Salinger's Catcher in the Rye (the description of the "secret slob").
9. Have the student write a composition on "How to Build a Phinq." Phinq must be defined, and described and then the process explained. The following works from the text, Adventures in Modern Literature, could be used as models of effective narration and description:

Wells: The Country of the Blind (short story)
Stegner: The Traveler (short story)
Carson: The Surface and Below (essay)
Cousins: A Most Remarkable Man (biography)
Robinson: Uncle Ananias (poem)
Richard Cory (poem)

Supplementary Texts

Stop, Look, and Write (Bantam)
Experiences in Writing (Macmillan paperback)
Writing, Unit Lessons in Composition series (Ginn and Company) (paperbound)
Fromm: Art of Loving (Bantam)

ENGLISH 333 MODERN LITERATURE (Phase 3)

Course Description

Writers have often tried to answer the question: How does man face the problems of survival in today's world? In Modern Literature you will read about man's struggle against prejudice, physical handicaps, and even death in such books as To Kill a Mockingbird, Death Be Not Proud, and Hiroshima. Besides giving you a deeper insight into yourself and your fellow human beings, this course will help you acquire a foundation for understanding literature of all kinds.

Achievement Level

The student should be reading at least at the ninth or tenth grade level. He should be able to note character motivation and development and to work with exploring thematically the literature he reads. He should be willing to read extensively in the imaginative literature of this century.

Objectives

1. To help the student develop deeper insight into himself and others.
2. To help the student become more aware of the problems in survival facing the individual and mankind.
3. To help the student acquire a greater understanding of literary form and technique relevant to the understanding of character and theme.
4. To expand the student's literary horizons while developing in him sensitivity and taste in the selection of literature.

Chief Emphases

This concept-centered course focuses on the problems of physical, social, economic, emotional and spiritual survival in today's world. Character development and theme are emphasized in gaining an understanding of how man approaches the solution to these problems.

Materials

*Scheld (ed): Short Stories II (Macmillan paperback)
**Hersey: Here to Stay (with Hiroshima) (Bantam Pathfinder paperback)
Frank: Alas, Babylon (Bantam Pathfinder paperback)
Stewart: Earth Abides (Ace Star paperback)
***Sohn (ed): Ten Modern American Short Stories (Bantam Pathfinder paperback)
Gunther: Death Be Not Proud (Pyramid paperback)
Lee: To Kill a Mockingbird (Popular Library paperback)
Other paperbacks as needed

SEMESTER OUTLINE

The Big IF

Week 1

1. Read and discuss "A Feeling of Power"* as an introduction to unit concept of the role knowledge and its use plays in man's survival
2. Beginning or the End (film)
3. Discussion of moral issues of atomic bombing
4. Introduction to Hiroshima
5. Pronunciation of names and comment on structure of book
6. Tale of Two Cities--Nakasaki and Hiroshima (UWF film)
7. Discussion of sections I and II of Hiroshima
8. Read and discuss "Epitaphs on the Race of Man," Sonnets No. 9-11, by Edna St. Vincent Millay

Week 2

1. Finish reading and discussion of Hiroshima
2. Discuss reaction of those involved in the bombing, especially Claude Eatherly
3. Discuss articles showing Japanese reaction to the bombing, both at the time and now
4. Read and discuss "By the Waters of Babylon"* and relate to Hiroshima. What caused such devastation? Where may it eventually lead?
5. Read and discuss Sandburg's "Four Preludes on Playthings of the Wind" and Shelley's "Ozymandias"
6. Composition: what would happen "if the Reds hit us when we weren't looking--you know, like Pearl Harbor"? Consider social, political, economic, moral, spiritual, emotional, and psychological effects, as well as physical (and statistical) consequences.

Week 3

1. Begin reading and discussion of Alas, Babylon (See Discussion Guide in supplementary section of outline)

Week 4

1. Continue Alas, Babylon
2. Concluding Question: Is total war the only threat to the survival of Mankind? Could he be "wiped out" in any other way?

Weeks 5 & 6

1. Begin reading and discussion of Earth Abides (See Discussion Guide)

Week 7

1. Conclude Earth Abides
2. Panel discussion of topics under "For Further Study and Discussion"
3. Alternate of Supplementary Unit for Weeks 5-7: Small group of individual reading and discussion of Earth Abides, Day of the Triffids, On the Beach, Level 7, When Worlds Collide (and possibly Fahrenheit 451, Martian Chronicles, and Brave New World)

Death Be Not Proud

Week 8

1. Introduce concept of man facing imminent death in conflicts involving nature, other men, and himself
2. "The Sea Devil"* Note how man's powers of reasoning give him control over nature--contrast with Hiroshima, etc.
3. "Fishermen"* Note effects of ignorance on survival
4. "Survival"** How did Kennedy and crew manage to survive?

Week 9

1. "The Sniper"* Compare with theme of Hardy's poem "The Man He Killed" Focus on the tragedy of war and on man's reaction to war
2. "Joe Is Home Now"** and "A Short Talk with Erlanger"** What does war do to a man's spirit?
3. "Prisoner 339, Klooga"** and "Not to go with Others"** Compare and contrast

Week 10

1. "Tattoo Number 107, 707"*** and "Night of Vengeance"***
2. Read and discuss The Valiant (in Plays as Experience, Odyssey Press) Note the shift in emphasis: from man vs. man to an internal struggl for moral survival
3. Compare "The Bounty Hunters"*** with William Stafford's poem (Travelig Through the Dark" (See English Journal, November, 1966, page 1016) What is it like to face death?

Weeks 11 and 12

1. Read and Discuss Death Be Not Proud (See Discussion Guide)

Week 13

1. Note the effect of being an outsider" (or outcast or scapegoat) trying to "get in" in the following stories:
   "A Turn in the Sun"***
   "Water Never Hurt a Man"*
   "Road to the Isles"*
   "The Valentine"***

Week 14

1. Continue reading and discussion of stories dealing with the "outsider" who is trying to "get in":
   "A Sense of Shelter"***
   "Susana and the Shepherd"*
   "Michael Egerton"***
   "Sucker"***

Weeks 15 and 16

1. Read and discuss To Kill a Mockingbird (See Discussion Guide)

Weeks 17 and 18

1. Projects involving individual modern authors or small group reading and discussion of four Steinbeck novels:
   The Red Pony
   Of Mice and Men
   In Dubious Battle
   The Grapes of Wrath
   (assign according to interest and ability: the novels are listed from simplest to most difficult)
2. Alternate of Supplementary Unit: The Miracle Worker (using Gibson's play of that title, sketches of Helen Keller and Anne Sullivan, and the film: Helen Keller in Her Story). This might appropriately be included in the unit Death Be Not Proud.

Suggested Approaches and Teaching Aids

1. Discussions (panel, small group, class)
2. Writing activities centered upon primary experience, character, situation and theme analysis
3. Research and reading on a modern author and his works

Suggested Discussion and Composition Topics

Earth Abides and *Alas, Babylon*

1. In what ways are *Earth Abides* and "By the Waters of Babylon" similar? In what ways significantly different?
2. In what ways are *Earth Abides* and *Alas, Babylon* similar? Different? Which is the "better" (more significant) novel? Explain.
3. Throughout the novel, various symbols, one at least which recurs several times, appear. What does the hammer symbolize (pages 13, 101, 184, 211, 316, etc.)? bridges (p. 39)? lights (pp. 92-3)? eating together (pp. 101-104)? the Year 11 (p. 137)? the "fine bridge-lamps and electric clocks and radios and all the rest" (p. 164)? the return of the sun (p. 266)? Can you find other examples? Of what value is the author's use of these symbols?
4. Compare and contrast Ish and Em.

To Kill a Mockingbird

1. In how many ways (to which character) does the title of the novel apply (see page 94 for the first reference)?
2. Write a character sketch of Atticus. What do you think is the most outstanding quality he has? Support your choice.
3. Illustrate Atticus' observation: "You never really understand a person until you consider things from his point of view—until you climb into his skin and walk around in it." (page 34)

Alas, Babylon Discussion Guide

Chapters 1-4

1. What purpose do the opening pages of the novel serve? Why does the author include so many details of seemingly trivial scenes and actions?

2. How was the impending tragedy "foreshadowed"?

3. What picture of Randy Bragg do you get from these opening chapters?

Chapters 5-6

4. What change takes place in the economic structure of the town after The Day? How did the banker react to this change? the depositors? the consumers? How do you account for these reactions?

5. What happened to "money"? Why? What effect does this have upon the social structure and social statuses of the townspeople?

Chapters 7-8

6. In what other ways is life changed after The Day? What people died? What ones survive? What traits or qualities made for survival? What changes take place in Randy Bragg? How do you account for these changes? Are they really changes? Explain.

7. What changes occur in the value system as a result of the disaster? How does Lenina's death present a problem in making decisions (p. 154)? Explain the comment on page 169: "The economics of the disaster placed a penalty upon prejudice."

8. Why does the author describe the watchbands as "twisting and curling like golden snakes" (p. 183)? Why does he include this incident?

Chapters 9-13

9. What has become "law" after The Day? What concept of "justice" now exists? How does one particular incident illustrate this? When is such "justice" justified?

10. What is the purpose of the final two chapters of the novel? Do they effectively resolve the situation the author has attempted to deal with in the book? Explain. Would you have preferred a different ending? What?

Earth Abides Discussion Guide

1. How did various people react at first to the knowledge that man was doomed? In general, how did mankind "go down"?

2. What does the neon sign of "a little horse galloping hard" seem, to Ish, to represent (or symbolize)?

3. "Now Champion Golden Lad of Piedmont IV no longer outranked the worst mongrel of the alley. The prize, which was life itself, would go to the one of the keenest brain, staunchest limb, and strongest jaw, who could best shape himself to meet new ways and who in the old competition of the wilderness could win the means of life" (pp. 31-2). Is this passage merely a comment on dogs? Explain.

4. Describe Ish. In what ways is he suited for survival? Why didn't he immediately break down the door of the deserted store to get a newspaper? Can you cite other instances in which Ish faces a similar problem? How does he react to each of these?

5. In chapters 2-4, Ish meets several people who react in various ways to the great disaster they have witnessed and to the problems of survival (see especially pages 33-8, 61-2, and 74-7). There are at least five kinds of reactions and methods of adjustment. What are they?

6. What "remnants of civilization" does Ish hold on to? What ones begin to go? Why?

7. In what way were the advertisements (top of p. 66) and the Gospels (p. 95) similar?

8. Why does Ish decide to read Robinson Crusoe and Swiss Family Robinson? Why did they, afterwards, "not interest him greatly" (p. 84)?

9. Why does the author include the incident concerning the greatly multiplying ants?

10. What things do you learn about Em in the sixth chapter?

11. Can you identify the source of the italicized passages on pages 103-4? What purpose do they serve?

12. What kinds of material has been included in the italicized passages up to this point? What purpose do they seem to serve? Explain whether, in your opinion, this device is successful.

13. Explain the comment on page 105: "But there was nothing more ridiculous to contemplate, now, than all that business of social classes." To what statement in Alas, Babylon is it similar? What is Em's great "fear" (p. 117)? What is Ish's reaction?

14. Explain: "... she reacted at deeper levels than those of mere thought" (p. 109). What prompts this observation? Why does Em strike a match?

Earth Abides (Cont'd)

15. How does Ish first react to Em's suggestion that they start a family? Why does he change his mind? How does he react to starting the New Year at the solstice? Why? What effect does taking such action have on him? Explain.

16. Why do you think "the school teaching had never accomplished very much" (p. 139)?

17. What special significance does Joey come to have for Ish? What actions on the part of Joey confirm Ish's feelings?

18. What "dream" often brought Ish "intense happiness" (p. 172)? What effect would the fulfillment of that dream have on the novel? Since this dream, in a sense, "comes true" in Alas, Babylon, you might consider how it affects the relative "worth" (if such a flat judgment can be made, or is worth making) of the two books.

19. What effect does civilization have on work and play, according to the author (pp. 182-3)? Do you agree or disagree? Support your answer with examples you are familiar with.

20. How did taboos come about in the Tribe? How do you think taboos in the past have come about?

21. On page 212, Stewart writes: "Only by the power of intelligence, Ish believed firmly, had mankind ever risen to civilization, and only by further exercise of that same power would mankind ever rise again. And Joey possessed intelligence." Why does the author, then, allow Joey to die? Does this mean he disagrees with Ish's reasoning? Explain.

22. Why didn't the Tribe "merely put a can of sweet ant-poison" within Evie's reach (p. 236)? How, then, do they justify the execution of Charlie? Had he committed a crime? Why does the author make Charlie "seem" so dispicable? How does Ish react to the form of "justice" he and the others are forced to contemplate? How do you account for Em's seeming callousness in suggesting the solution? Explain: "This was an end; yet, it was also a beginning, and a long road lay ahead" (p. 247).

23. After the execution of Charlie and the subsequent typhoid epidemic, what religious questions plague Ish (p. 261)? How does Ish's "thought" on page 209 relate to the issue at hand? What is ironic about Ish's comment, on page 43: "No. I shall never be a god!"

24. What "realization" helps Ish to "relax" (pp. 274-6)? Why does he dismiss school? Why is Ish at first opposed to the union of the two tribes? Why does he give in?

25. Can you explain Jack's answer to Ish's question whether he was happy (p. 298)? What is the significance of Ish's dying "thought" (p. 318)?

Death Be Not Proud Discussion Guide

(Page numbers refer to the Pyramid paperback edition)

1. The "Forward" to the book tells of "the happy early years" Johnny spent. What about Johnny or his life most impressed you in this section? Why?

2. How did Johnny "react" to knowledge of his "illness"? What were his main concerns? What does this tell the reader about him?

3. Study Johnny's "Unbeliever's Prayer" on page 46. What does "agnosticism" mean? How is it different from "atheism"? Can you state, briefly, in your own words, what the prayer "says"?

4. What is the purpose of Chapter 2? Do you feel Dr. Penfield's direct diagnosis and prognosis (page 58) was the best way to "break the news" or not? Explain. What do the final two pages of this chapter show the reader?

5. Johnny's father, on page 75, comments, "Once the reason for a thing was explained to him, he faithfully accepted it." What prompted this remark? Can you find other examples of this acceptance? What does such behavior tell you about human nature?

6. On page 80, Mr. Gunther states that Johnny "erected a protective rationale." What does he mean? Can you cite other situations in which a person might erect a "protective rationale"?

7. Did Johnny know he was going to die? The question cannot be answered easily either way. Give evidence from the book to support your opinion.

8. Describe the way Johnny died. Johnny's mother had been reading Arrowsmith to him just before he died. Why this book? On page 140, Dr. Gunther writes: "All the doctors!--helpless flies now, climbing across the granite face of Death." How does the tone of this passage differ from that of the rest of the book?

9. On page 144, the reader finds: "There are other criteria for measuring a life as well as its duration." What are these criteria? Can you think of any other person in history to whom this might especially apply? In what way?

10. In the section entitled "A Few More of His Letters," the reader can trace Johnny's growth and development as a human being. Compare the letters on pages 149 and 150 with those on pages 155 and 156. In what way are they similar? How do they differ in style and content? Now compare the letter to his "Papa" beginning on page 164 with the one to "Steve" (a schoolmate) on page 165 and to Mr. Weaver on page 167. How do you account for the astonishing differences in style and content between these letters?

To Kill a Mockingbird Discussion Guide

Chapters 1-3

1. From whose point of view is the story told?

2. Who is Burris Ewell? What do you learn about him?

3. Why doesn't Scout want to return to school? What arguments does she use to convince Atticus? What compromise do they make?

Chapters 4-8

4. Why is Boo an outcast? Is he a scapegoat? Why or why not? Are the children deliberately malicious in their intentions toward Boo? What do you think are the reasons they act as they do?

5. Why was Jem crying (at the end of chapter 7)? What has happened to his "world"? What has he suddenly discovered?

Chapters 9-11

6. Why is Atticus defending a Negro? Did he volunteer to take the case? Why is his case causing such turmoil in the town? Does Atticus think he will win the case? Why or why not? What does he tell Scout to remember?

7. Judging from what you have read so far, what kind of a father is Atticus? Why does he want Scout to overhear the conversation he has with Jack at the end of chapter 9?

8. In what major way does Atticus disappoint Jem and Scout? What happens that changes their minds? Explain the difference between the way this affects Scout and the way it affects Jem.

9. What causes Jem to wreck Mr. Dubose's camellias? What does he have to do in recompense? What are the reading sessions like? What do Jem and Scout learn after Mrs. Dubose's death? Why does Atticus think Mrs. Dubose so brave? Do you agree?

Chapters 12-16

10. Describe the colored church to which Calpurnia took Jem and Scout. How can you explain Lula's reaction to their presence? Why does Calpurnia speak two languages? Is she right in doing this?

11. Why can't Helen Robinson get a job? Why is this a good example of scapegoating?

12. Is Dill a kind of outcast? What does he do to compensate for the feelings of inferiority that he has?

13. Describe the attitude and feelings of the men outside the jail. How does Scout prevent the men from becoming violent? Why does Mr. Cunningham turn the mob away?

14. Who was Mr. Delphos Raymond? Why is he a kind of "self-made" outcast? In Mr. Raymond's case, the townspeople help him manufacture excuses for his behavior. Why?

Chapters 17-20

15. What are the two most important pieces of testimony Heck Tate gives?

16. What do you learn about the Ewells in chapter 17? What would cause them to be more prejudiced against the Negro than any other characters you have met in the book? How is Mayella different from the rest of the family?

17. Explain Mayella's change in testimony and the reasons for this change.

18. What besides Tom Robinson's words convinces Scout that he is telling the truth? Do you think this will convince the jury? Why or why not? How is the loneliness of an outcast shown here very clearly?

19. With what problems (chapter 17) does Tom Ewell present the court? What does this tell the court about him? How does Robinson (chapter 19) show that he is a gentleman and far more of a man than Ewell in the story.

20. Why did Tom Robinson make one of the worst mistakes he could have made when he gave his motive for helping Mayella? How does the prosecuting attorney make the most of this?

21. This trial seems to be a battle between two outcasts. After thinking over what you have read so far, decide who will win and why. Don't forget to consider prejudice that will be felt toward each of the outcasts.

Chapters 21-25

22. What do the Negro people do to show their respect for Atticus? How do they later show their appreciation? What is Atticus' reaction?

23. Why did Atticus let the children go to the trial? What leads Aunt Maudie to say that at least they have made a baby step in the right direction? Who held up the jury's decision? Why?

24. Why was Tom's death typical of a Negro? Who made it typical?

25. How does Jem react when Scout is about to squash a centipede? Why?

Chapters 26-31

26. What puzzles Scout about Miss Gates' feeling toward Hitler? Why does she get no answer when she asks Jem about it?

27. Can you explain why Bob Ewell is acting the way he is when the jury brought in the verdict he wanted?

28. Who saved Jem and Scout? Why does this knowledge disturb Atticus so? What does he decide to do about it?

29. Why is bringing Boo Radley's name into the murder much like killing a mockingbird.

30. Why does Scout say she would never lead Boo home? What does she do instead? What has she learned?

ENGLISH 335 LITERATURE OF AMERICA (Phase 3)

Course Description

Literature of America explores American ideas and goals as expressed in various works by modern authors as well as in the folk music and art of the land. The study of these works will help you understand the important ideas and movements which through the years have formulated American thought and culture. You will discover the American in his quest for new frontiers, for freedom, and for identity.

Achievement Level

The student should be reading at the ninth to tenth grade level. He should be able to note character motivation and development and to work with exploring thematically the literature he reads. He cannot be expected to show great initiative in reading on his own, but he usually reads what is required of him. He may read extensively but in a narrow field of interest.

Objectives

1. To increase ability to discover themes and sub-themes in literature.
2. To emphasize the relationship between freedom and responsibility.
3. To demonstrate that the American character is a reflection of the American heritage.
4. To heighten awareness of the relevance of the past to the present.
5. To help the student become aware of his identity.

Chief Emphases

1. American literature will be viewed primarily from the viewpoint of the modern author.
2. Rather than a survey course, Literature of America will be an emphasis on American ideas through examination of the following concepts:
    - The American in Quest of New Frontiers
    - The American in Defense of Freedom
    - The American in Quest of Identity
3. Cognizance of character motivation and development will be stressed.

Materials

Accent: U. S. A. (Scott Foresman)
Taylor: The Travels of Jaimie McPheeters (Pocket Book)
Fast: April Morning (Bantam)
Borland: When the Legends Die (Bantam)
Recordings of folk music
Various films and art prints
An extensive classroom library of selected paperbacks

SEMESTER OUTLINE

Introduction

Weeks 1 and 2

1. Read "Split Cherry Tree"[1] to explore the theme of education in a changing world.
2. Read through the unit "Of Bones and Stones" (Accent: U. S. A.).
3. Read and discuss "The Free Man" as an introduction to the concepts to be explored throughout the rest of the semester.

The American in Quest of New Frontiers

Week 3

1. Explore the nature of the American pioneer spirit as expressed in the poems "Look What You Did, Christopher!" and "Jamestown, 1607."
2. Read and discuss "The Trap" to show the tremendous obstacles faced by early American pioneers and the spirit with which they faced them.
3. Folk music of the West (Seeger, Guthrie, etc.)

Weeks 4 and 5

1. Read and discuss the following short selections to illustrate the conflicts which arose as early Americans moved into new frontiers:
    a. Lost Sister
    b. Tom Jeffords Finds Cochise
    c. Smoke Over the Prairie
2. Read and discuss "The Man Who Snuffed Out Hell," "The Flight," and "The Confirmation" to emphasize the importance that exploration of new frontiers still has for the American today.
3. Read and discuss the implications of "Dark They Were, and Golden-eyed."

Weeks 6 to 9

1. Introduce Taylor's picaresque Pulitzer-Prize winning novel The Travels of Jaimie McPheeters. While teaching the novel, the following points should be emphasized:
    a. The pioneer spirit
    b. American dream of success
    c. Man's inhumanity to man
    d. Courage (Heroism)
    e. Prejudice
    f. Coming of age
    g. Identity
    h. Education
    i. Responsibility
    j. Frontier humor
2. Films: Children of the Wagon Train and Gold Rush Days
3. Have students write several compositions related to the various themes of the novel

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[1] Selections not otherwise identified appear in Accents: U. S. A. (Scott, Foresman)

The American in Defense of Freedom

Week 10

1. Introductory discussion of the concept of Freedom.
2. Film: Heritage of Freedom
3. Read and discuss "Horseman in the Sky," "Sewing the Wind," and the play "Gettysburg" (allow students to select parts to be read aloud).
4. Recordings of folk music with war as its subject (Warner, Ochs, etc.)

Weeks 11 to 12

1. Contrast the attitude of the "laughing young man" in "Buttons" with the grim reality of war as depicted in "Captain Waskow," the excerpts from Marine at War, and "Caught Between the Lines."
2. Read and discuss "Report from Hiroshima" and the poem "One Morning the World Woke Up" to emphasize the continuing threat that war poses to man yet today.
3. Film: Overture
4. Introduce the novel April Morning which takes its setting during the beginnings of the Revolutionary War.
5. Film: American Revolution

Weeks 13 and 14

1. Read and discuss April Morning, emphasizing the following points:
    - a. Freedom
    - b. Courage
    - c. Growing up
    - d. Responsibility
    - e. Maturity
    - f. Identity
2. Film: The Red Badge of Courage (compare with April Morning).
3. Writing assignments should center around one or more of the themes discussed in the unit.

The American in Quest for Identity

Weeks 15 and 16

1. Read and discuss the following selections in relationship to these lines by Thomas Wolfe:

> So, then, to every man his chance--to every man, regardless of his birth,
> His shinging, golden opportunity--to every man the right to live,
> To work, to be himself, and to become
> Whatever thing his manhood and his vision can combine to make him--
> This, seeker, is the promise of America.

    - a. We Aren't Superstitious
    - b. Yes, Your Honesty
    - c. Tomorrow Will Be Better
    - d. Prelude
    - e. I Hear America Griping
2. Have students select parts to read aloud in the play "Thunder on Sycamore Street," after which discussion should focus upon the problems of establishing one's identity in a hostile environment.

Weeks 15 to 16 (Cont'd)

3. Movie: On the Waterfront
4. Read and discuss the following poems to explore further the threat the American faces in losing his identity in today's world:
    a. Southbound on the Freeway
    b. Univac to Univac
    c. Mountain Woman
    d. Richard Cory
5. Recording: Folk music of Bob Dylan

Weeks 17 and 18

1. Introduce the novel When the Legends Die, emphasizing the following points:
    a. Heritage
    b. Identity
    c. Cultural conflict
    d. Prejudice
    e. Growing up
    f. Cruelty
    g. Nature
2. Film: Pueblo Heritage
3. Recordings: Folk music of social protest (Judy Collins, Pete Seeger, etc.)
4. Read and discuss the implications of the poem "Southbound on the Freeway."
5. Have each student write a composition exploring the problems he faces in establishing his identity in today's world.

Suggested Approaches and Teaching Aids

1. Hold panel discussions and have students report on topics related to the concepts studied.
2. Encourage students to read and possibly report on books from the supplementary reading list.
3. Student writing activities should focus on
    a. Primary experiences
    b. Character development and analysis
    c. Thematic development
    d. Topical ideas: The American in search of new frontiers, freedom, or identity; and how does the urban young person establish his identity in a crowded world?
4. Take field trips to such places as Fort Wayne, the Detroit Historical Museum or Institute of Art to establish historical reference.
5. Present and discuss any art prints, slides, or filmstrips which depict subjects related to the concepts being explored.

Films

Children of the Wagon Train
Gold Rush Days
Heritage of Freedom
Overture
American Revolution
Pueblo Heritage
All of the above are available from the University of Michigan Audio-Vision Education Center

Full-length Feature Films

Red Badge of Courage (Films, Inc.: 69 minutes)
On the Waterfront (Contemporary Films, Inc.: 108 minutes)

Recordings of Folk Music

Judy Collins: No. 3 (Elektra 243)
Bob Dylan: Freewheelin' (Columbia CL-1968)
  Highway 61 Revisited (Columbia CL-2389)
  Times Are A' Changin' (Columbia CL-2105)
Pete Seeger: Ballads (Folkways 2445)
  Songs of Struggle and Protest (Folkways 5233)
Badmen/Spoken Voices of the West (2-Columbia L2L-1011)
Woody Guthrie: Dust Bow Ballads (Victor LPV-502)
  Bonneville Dam (Verve/Folkways 9036)
Living Legends (Verve/Folkways 3010)
Ed McCurdy: Treasure Chest (2-Elektra 205)
Phil Ochs: I Ain't Marching Anymore (Elektra 287)
  All the News That's Fit to Print (Elektra 269)
Tom Paxton: Outward Bound (Elektra 317)
Frank Warner (Vanguard 2150)
Buffy Sainte Marie: It's My Way! (Vanguard 9142)
Joan Baez: In Concert, Part II (Vanguard 9113)

Supplementary Reading

Aldrich: Lantern in Her Hand
Anderson: My Lord, What a Morning (nf)
Bristow: Celia Grath
Jubilee Trail
Burdick & Wheeler: Fail-Safe
Cannon: Look to the Mountain
Carroll: As the Earth Turns
Cather: My Antonia
Clarke: The Ox-Bow Incident
Crane: Red Badge of Courage
Davis: Yes I Can!
Doss: Family Nobody Wanted (nf)
Edmonds: In the Hands of the Senecas
(paperback title: Captive Women)
Ferber: Cimarron
Show Boat
Finney: Is This My Love?
Fisher: The Mothers
Forbes: Johnny Tremain
Forbes: Mama's Bank Account
Giles: Johnny Osage
Gregory: Nigger
Griffin: Black Like Me (nf)
Gunther: Death Be Not Proud (nf)
Guthrie: The Big Sky
The Way West
Hansberry: Raisin in the Son (Play)
Hersey: Hiroshima (nf)
Holt: George Washington Carver (nf)
Johnson: Torrie
Wilderness Bride
Keith: Rifles for Watie
Keller: The Story of My Life (nf)
Killilea: Karen (nf)
LaFarge: Laughing Boy
Lane: Let the Hurricane Roar
Lederer & Burdick: The Ugly American
Lee: To Kill a Mockingbird
Lindberg: Spirit of St. Louis (nf)
Lord: Night to Remember (nf)
Michener: Bridges at Toko-Ri
Miller: All My Sons (Play)
Mitchell: Gone With the Wind
Rawlings: The Yearling
Richter: The Sea of Grass
The Trees
Rizk: Syrian Yankee (nf)
Saroyan: The Human Comedy
Schaefer: Shane
Smith: Joy in the Morning
A Tree Grows in Brooklyn
Speare: Witch of Blackbird Pond
Steinbeck: Grapes of Wrath
In Dubious Battle
Of Mice and Men
The Red Pony
Straight: A Very Small Remnant
Street: Captain Little Ax
Stuart: Thread That Runs So True (nf)
Twain: Huckleberry Finn
Walker: Winter Wheat
Wibberley: Mouse That Roared
Wister: The Virginian

ENGLISH 341 SPEECH 2 (Phases 3-5)

Course Description

Speech 2 is a course designed for the student who feels he would like to improve his knowledge and skill in speaking. A textbook will be used, but the majority of class time shall be spent on oral activities. A variety of different types of speeches will be assigned such as announcements, courtesy speeches, sales talks, impromptu speeches, vocational speeches, introductions, etc. Interpretation of poetry, monologues and declamations will also be undertaken.

Achievement Level

A student need only have the desire to take the course, after being acquainted with its content.

Objectives

1. To promote individual thinking and logical organization on varied subject matter.
2. To acquaint the student with some background in speech making and the different types of speaking-listening-evaluating situations.
3. To expand the students' limits in listening and speaking.
4. To prepare students for living at a time when the spoken word is very influential.

Emphases

The primary emphasis of Speech 2 will be instruction in the practical aspects of speaking.
A secondary emphasis will deal with some of the formal aspects of speech such as parliamentary procedure, debating, radio and television.

Materials

Text - The New American Speech by Hedde and Brigance - J. P. Lippincott
An adequate number of supplemental materials—poems, monologues, declamations and sample orations--should be available in the classroom for reference.

SEMESTER OUTLINE

Week 1

1. Class discussion and book work: Speechmaking in a Democracy
2. Oral work: Self-Introduction

Week 2

1. Class discussion and book work: Everyday Conversation in a Democracy
2. Oral work: Vocational Speech (manuscript)

Week 3

1. Class discussion and book work: Special Types of Conversation in a Democracy
2. Oral work: Telephone Conversation (Michigan Bell units and films)

Week 4

1. Class discussion and book work: Using the Body
2. Test on class discussion and book work to date
3. Activity: Pantomine

Week 5

1. Class discussion and book work: Using the Voice
2. Oral work: Information Speech (manuscript)

Week 6

1. Class discussion and book work: American Pronunciation and Listening
2. Oral work: Tongue Twisters

Week 7

1. Class discussion and book work: Preparing the Speech (six step procedures); Delivering the Speech (types of delivery)
2. Test on class work and discussion to date

Week 8

1. Class discussion and book work: Special Types of Public Speeches
2. Oral work: Announcements (P. A. system type) (manuscript)

Week 9

1. Class discussion and book work: Parliamentary Procedure (basics)
2. Oral work: Nomination Speeches (proper parliamentary opener)(memorized)

Week 10

1. Class discussion and book work: Group Discussion (discussion of basic types)
2. Oral work: Award Speeches (presenting and receiving an award) (extemporaneous)

Week 11

1. Class discussion and book work: Debating (basic procedures and technique
2. Oral work: Mock Debate (if time allows)

Week 12

1. Class discussion and book work: Radio and Television (basics)
2. Oral work: News Reports (Television Type) (manuscript)

Week 13

1. Class discussion and book work: Reading with Meaning
2. Oral work: Impromptu Speeches

Week 14

1. Class discussion and book work: Interpreting Types of Material
2. Oral work: Favorite Poem (manuscript)

Week 15

1. Class discussion and book work: Reading and Speaking in Chorus and Storytelling
2. Oral work: Favorite Story (paraphrased)

Week 16

1. Class discussion and book work: Declaiming
2. Oral work: Declamations (memorized)

Week 17

1. Class discussion and book work: Appreciating Drama
2. Test on class discussion and book work to date
3. Oral work: Demonstration Speech (memorized); Assemble "It" Speech (Specific type of demonstration)

Week 18

1. Class discussion and book work: Acting and Preparing the Play
2. Oral work: Hobby Speech (memorized); Acting Out Skits (if time allows)
3. Test on class discussion and book work to date
4. Final Persuasive Speech (memorized - 3 minutes)

Suggested Approaches and Teaching Aids

1. Pertinent or general information concerning units of study and oral assignments, may be presented by the teacher in a lecture-question-discussion manner.
2. Tests of quizzes may be given at the discretion of the teacher to evaluate the students' comprehension and retention of subject matter.
3. A textbook reference may be used for each of the speeches, or the instructor may provide a format for the students to follow.
4. The oral activities of the class will consist of individual speeches, class discussions, and small group discussions.
5. A tape recorder may be used in conjunction with several oral activities to "spot listen" and point out errors (sentence structure, pronunciation, articulation, word choice, projection, etc.).
6. Individualized reading will be encouraged: A list of suggested books will be given to each student on a "free reading" basis, with oral reports following each completed reading (three reports per semester).
7. Students should be encouraged to attend or participate in the following related activities:
    1. School Plays
    2. Debate
    3. Forensics Contests
    4. Thespians

Suggested Paperbacks For Individual Reading Selections

Stolz: Pray Love, Remember (Tempo)
Frank: Alas, Babylon (Bantam)
Remarque: All Quiet on the Western Front (Fawcett)
Godden: An Episode of Sparrows (Compass)
Medearis: Big Doc's Girl (Pyramid)
Canaway: Boy Ten Feet Tall (Hardcover title--Find the Boy) (Ballantine)
Michener: Bridge at Andau (Bantam)
Boulle: Bridge Over the River Kwai (Bantam)
Gilbreth: Cheaper by the Dozen (Bantam)
Frank: Diary of a Young Girl (Pocket Book)
Stewart: Earth Abides (Ace)
Bradbury: Fahrenheit 451 (Ballantine)
Burdick and Wheeler: Fail-Safe (Dell)
Hersey: Hiroshima (Bantam)
Felsen: Hot Rod (Bantam)
Doyle: Hound of the Baskervilles (Dell)
Burnford: Incredible Journey (Bantam)
Burgess: Inn of the Sixth Happiness (Bantam)
Bronte: Jane Eyre (Pocket Book)
Killilea: Karen (Dell)
Wibberley: Mouse That Roared (Bantam)
Freedman: Mrs. Mike (Bantam)
Dooley: Night They Burned the Mountain (Signet)
Lord: Night to Remember (Bantam)
Hyman: No Time for Sergeants (Signet)
DuMaurier: Rebecca (Pocket Book)
Schaefer: Shane (Bantam)
Buck: The Good Earth (Pocket Book)
Stuart: Thread that Runs so True (Scribner Library)
Wells: Time Machine (Pyramid)
Borland: When Legends Die (Bantam)

ENGLISH 351 READING TECHNIQUES (Phases 3-5)

Course Description

Reading Techniques is a course for the average or good reader who wishes to improve his reading skills: speed, comprehension, vocabulary building, and note-taking. Comprehension skills will be especially emphasized, as well as methods of achieving better scores on standardized tests.

Achievement Level

The student should have a desire to improve his reading skill and study habits. He should be reading at or above his grade level. Students reading below the ninth grade level should be guided into Basic Reading Skills.

Objectives

1. To increase effective rate of reading.
2. To improve comprehension and retention of what is read.
3. To increase general studying effectiveness by learning to point out main ideas, supporting ideas, and critical details.
4. To develop reading power through vocabulary growth.
5. To increase ability to read critically.
6. To become familiar with the techniques of standardized tests and with methods of getting better scores on them.
7. To apply all skills studied in class to reading done in other classes and on one's own.

Chief Emphases

The basic method of study will be the SQ3R-Survey, Question, Read, Recite, Review-method. Intensive vocabulary study through root, prefix, and suffix analysis will continue throughout the course. Group work with a controlled reader, individual work with reading accelerators, plus timed readings and comprehension quizzes will be employed in an attempt to increase the student's effective rate of reading. Work with implication, inference, logic, propaganda, and techniques used in standardized tests will also be attempted, as well as practice in pointing out main ideas and supporting details. Students will also write summaries of what is read.

Materials

EDL Controlled Reader
EDL Filmstrips and Manuals
SRA Reading Accelerators Model IV
SRA Reading Laboratory 3-2000
SRA Better Reading Manuals (1-4)
SRA Vocabulary Laboratory
A wide variety of assorted paperbacks and magazines
Reading Films

SEMESTER OUTLINE

Week 1

1. Introduction to types of reading techniques an individual must be in command of to be a good reader.
2. Discussion of the reading process in terms of reader psychology.
3. Diagnostic testing.
4. Students begin the reading and study of Faster Reading Self Taught or Faster Reading Made Easy (which may be used for brief periods throughout the semester).

Weeks 2 and 3

1. Group work with controlled reader.
2. Individual work with reading accelerators, shadow scopes, and/or speed-in-scopes.
3. Free reading.
4. Discussion of personal reading development from childhood to maturity.
5. Introduction to and practice of the SQ3R--Survey, Question, Read, Recite, Review--method.
6. Timed readings followed by comprehension tests.
7. Use of Silent Spring to explore index for rapid finding of specific information; of "skimming" or "scanning"; of reading more closely the introductory and closing chapters and chapter summaries for "survey" purposes; and of close reading and interpretation of key passages.

Weeks 4 to 6

1. Continued word with controlled reader and reading accelerators.
2. Continued timed readings followed by comprehension tests.
3. Periods of free reading in which students are encouraged to apply skills being developed.
4. Introduction to vocabulary study through root, prefix and suffix analysis, definition from context clues; programmed vocabulary materials.
5. Introduction to precis (summary) writing.
6. Use of American Essays to develop techniques of reading the essay.

Weeks 6 to 7

1. Continued use of controlled reader, reading accelerator, timed readings, vocabulary building (both group work with root, suffix and prefix analysis and individual programmed instruction) and free reading.
2. Use of Hidden Persuaders to continue practice of study skills, including vocabulary development, understanding implication and inference, and evaluating propaganda techniques (semantic analysis).
3. Begin work on individual reading projects (workbook drill on speed and comprehension, programmed vocabulary drill, researching of specific topics). Norman Lewis' How to Become a Better Reader provides useful hints on how to set up and follow one's own individualized reading program.

Weeks 8 and 9

1. Use of Journey of Poems to introduce techniques in reading and interpreting poetry: meter, rhyme, metaphor, symbol, syntax, and structure (especially sonnet).
2. Use of Shakespeare's Othello to develop techniques in reading drama and Shakespear's use of the English language (syntactic and semantic differences from modern day English).
3. Work with logic (logical fallacies).

Weeks 10 and 11

1. Introduction to outlining as a means of developing techniques in recognizing main ideas and supporting details.
2. Use of Pocket Book of Short Stories to introduce techniques in reading short stories.
3. Continued work with logic, inference and implication.

Weeks 12 and 13

1. Introduction to techniques in taking standardized tests; reading for main ideas, organizing details, finding analogies and patterns.
2. Use of Return of the Native to introduce techniques in reading the nineteenth century novel.
3. Use of Heart of Darkness or The Secret Sharer to explore symbolic levels in a novel.
4. Discussion of the different kinds of structure and narrative technique of the novel, with emphasis upon the modern novel.

Week 14

1. Continued work with the techniques of standardized tests and the writing of essay responses to exam questions.
2. Use of Galileo and the Scientific Revolution or The Long Road to Man to explore techniques of reading books on scientific inquiry and discovering what a book has to say on a specific topic (i.e.. Galileo's conflict with the teachings of the Church).
3. Use of Mathematics in Everyday Things to practice skills in reading mathematics.

Weeks 15 and 16

1. Continued practice in taking standardized tests in various subject areas.
2. Use of Age of Jackson (abridged) to introduce techniques in reading books on history.
3. Use of Pocket History of American Painting and/or What to Listen for in Music to introduce techniques in reading books on the arts.

Weeks 17 and 18

1. Timed readings followed by comprehension tests.
2. Conclusion of work on individual reading projects.
3. Final evaluative tests in all reading areas.

Suggested Approaches and Teaching Aids

1. The controlled reader should be used sparingly (no more than three times a week at first, then only once or twice weekly, and for periods not exceeding fifteen minutes in length). This practice should be followed by short exercises with reading accelerators and periods of free reading (or the reading of assigned paperbacks used to develop the specific reading skills emphasized during the week). Reading accelerators may also be used independent of the controlled reader. Other reading equipment which may prove useful are speed-io-scopes and Craig Readers.
2. Timed readings (especially for periods ranging from two to ten minutes) followed by comprehension tests may be used throughout the semester. Other variations include periods of reading without time limits followed by comprehension tests, timed tests which allow any amount of "looking back" one has time for, and timed true-false tests in logic involving "tricky" wording (key modifiers, unusual or involved syntax, sophisticated vocabulary, etc.).
3. Various programmed materials (laboratories) designed by Science Research Associates in such areas as reading comprehension and vocabulary may be used for individual and small group study.
4. The specific paperbacks referred to in the semester outline and below are merely suggestions for involving the students in using "real" material in developing various techniques in reading. There are a great number of other paperbacks available which the teacher may prefer to use. One goal, however, is to select paperbacks with a high enough interest level that students will "want" to finish them even after they are through using them for the exercises in developing reading techniques.
5. Free reading should regularly follow the use of the controlled reader, reading accelerators or shadow scopes, so that students may be encouraged to apply the skills they have been attempting to "mechanically" develop.
6. Workbooks with exercises designed to build skills in vocabulary and comprehension may be used with small groups and individual students for brief periods daily or as often as needed or desired.

Equipment

Controlled Reader (Education Development Laboratories)
Reading Accelerators (Science Research Associates)
Speed-io-scopes (Education Development Laboratories

Special Materials

Filmstrips for Controlled Reader (Education Development Laboratories)
Better Reading Manuals (1-4) (Science Research Associates)
Reading Laboratory 3-2000 (Science Research Associates)
Vocabulary Laboratory (Science Research Associates)
Assorted paperbacks

Diagnostic Tests

Durrell Analysis of Reading Difficulty (Harcourt, Brace and World)
Diagnostic Reading Tests (Science Research Associates)
Diagnostic Reading Tests (Committee on Diagnostic Reading Tests, Inc.)

Paperbacks for Group Use

Shefter: Faster Reading, Self-Taught (Washington Square); or
Smith: Faster Reading Made Easy (Popular Library)
Carson: Silent Spring (Crest)
Shaw: American Essays (Mentor)
Packard: Hidden Persuaders (Pocket Book)
Niebling: Journey of Poems (Dell)
Shakespeare: Othello (Dell)
Speare: Pocket Book of Short Stories (Washington Square)
Hardy: Return of the Native (Signet)
Conrad: Heart of Darkness/Secret Sharer (Signet)
Fermi and Bernardini: Galileo and the Scientific Revolution (Premier)
Lehrman: The Long Road to Man (Premier)
Vergara: Mathematics in Everyday Things (Signet)
Schlesinger: Age of Jackson, abridged (Mentor)
Flexner: Pocket History of American Painting (Washington Square)
Copland: What to Listen for in Music (Mentor)
Lewis: How to Become a Better Reader (MacFadden)

ENGLISH 353 JOURNALISM 1 (Phases 3-5)

Course Description

Journalism 1 will take you into the exciting journalistic fields of advertising, photo-journalism, and art. You will have the opportunity to explore the printing process and work with the actual make-up of the newspaper. Organization and management will be considered as vital parts of journalism in the modern age. Through reviewing the history of journalism and establishing personal contact with those currently working in the field, you can gain a deeper insight into a going concern, the business and art of journalism.

Achievement Level

Students admitted to the course should be reading above the ninth grade level. A particular talent or interest in art, photography, business, or mechanics might guarantee a greater degree of success.

Objectives

1. To give the student a basic knowledge of all the aspects of journalism besides writing.
2. To use the field of journalism as a means of channeling and developing the student's particular talents and interests.
3. To increase the student's appreciation of order, balance, and good taste.
4. To develop within the class a sense of group responsibility.

Chief Emphases

The chief emphases will be upon learning certain fundamentals in the varied fields of journalism and acquiring some degree of skill in their application.

Materials

Although the course should not rely heavily upon a textbook, either High School Journalism (Macmillan) or Experiences in Journalism (Lyons and Carnahan) would be a suitable text. Newspapers will be used, and supplementary reading in the field will be encouraged.

Semester Outline

Week 1

1. Trees to Tribunes (film and discussion)
2. Newspaper Story (film and discussion)
3. Introduction--What is Journalism?
4. Printing Through the Ages (film and discussion)
5. Here's How We Print (film and discussion)
6. Lecture of the Letterpress Process

Week 2

1. Trip to Free Press print shop
2. Lecture on Offset Process
3. Visit school print shop
4. Lecture on print types
5. Test on Printing Process

Additional assignments as extra credit for four students--two bulletin boards on the printing process

Week 3

1. Trip to library for books, free choice from the journalism reading list
2. Start reading books from library
3. Lecture on general make-up
4. Reading of library books
5. Lecture on arrangement of Page 1

Week 4

1. Reading of library books
2. Lecture on arrangement of Page 2
3. Reading of library books
4. Lecture on arrangement of Page 3
5. Reading of library books

Week 5

1. Lecture on arrangement of Page 4
2. Lecture on figuring copy
3. Practice figuring copy and page layout

Week 6

1. Practice figuring copy and page layout
2. Test on Printing and layout
3. Book report in class on library book

Additional Assignment as extra credit for four students--two bulletin boards on page layout.

Week 7

1. Lecture on Counting Headlines
2. Practice counting headlines
3. Lecture on writing headlines
4. Practice writing headlines
5. Practice writing and counting headlines

Outside assignment for the week--find ten headlines in local newspapers that disobey headline rules.

Week 8

1. Test on printing, layout, and headlines
2. Trip to library for books, free choice from reading list for journalism
3. Photographer (film and discussion)
4. Lecture on selecting subjects for school photography
5. Newspaper photographer (guest)

Week 9

1. Lecture on cropping, enlarging, reducing
2. Practice cropping, enlarging, reducing
3. Explanation of photo-engraving (guest)
4. Lecture on cost and photo files
5. Test on printing, layout, headlines, photography

Week 10

1. Reading Creative News Photography, Iowa State University Press

Week 11

1. Discussion of Creative News Photography.
2. Report on library book, free choice reading

Outside Assignments for photography unit:
   1. Clip 5 examples of good photo-journalism with detailed explanations of why they are good.
   2. Submit one photo made by student with a personal criticism
   3. Two bulletin boards on photography

Week 12

1. How to draw cartoons (film and discussion)
2. Creating Cartoons (film and discussion)
3. Cartoonist from newspaper (guest)
4. Lines, shading, linoleum cuts (guests)
5. Practice selecting cartoon subjects of interest

Outside Assignments for cartoon unit:
   1. Submit one cartoon drawn by student
   2. Submit five cartoons by different cartoonists

Week 13

1. Lecture on the comic strip and the school newspaper
2. Practice on planning a comic strip complete in one issue

Extra Credit Assignment--two bulletin boards on newspaper art

3. Magic Key (film and discussion)
4. Representative from Advertising Agency (guest)

Week 14

1. Lecture on selling advertising
2. Lecture on writing advertisements and the use of propaganda
3. Reading of How to Write a Good Advertisement, Harper and Brothers

Week 15

1. Reading of How to Write a Good Advertisement, Harper and Brothers
2. Test on art and advertising

Outside assignment--two bulletin boards on the art of advertising

Week 16

1. Trip to library for books, free choice from the reading list
2. Small Town Editor (film and discussion)
3. Lecture on general newspaper organization
4. Lecture on the duties of the editorial division
5. Lecture on the duties of the business division

Week 17

1. Lecture on smooth operation
2. Behind the type (film and discussion)
3. Newspaper editor (guest)
4. Lecture on business management
5. Lecture on keeping records

Week 18

1. Practice keeping records
2. Semester Exam, Part I on organization and Business Management, Art and Advertising, headlines, layout, photography, and printing.
3. Representative from Department of Journalism, University of Michigan
4. Lecture on Careers in Journalism
5. Semester Exam, Part II--Book Report

Suggested Approaches and Teaching Aids

1. Learn about journalism through guided activities.
2. Arrange a schedule with the school print shop wherein boys and girls alike can practice within the limits of the facilities available.
3. Take field trips to other print shops and newspaper plants.
4. Draw resources from other departments within the school and utilize consultants from the journalism field.
5. Stress the full significance of comics by doing research on popular strips. Draw a series of meaningful comic strips.
6. Study the value of the cartoon and submit original cartoons of current significance to newspapers in the area.
7. Submit student photography to contests sponsored by certain publications.
8. After a series of practice sessions, allow the students to write the advertisements and prepare the dummies for the school paper.
9. Require supplementary reading by students in the areas of their particular interests.
10. Encourage the students to accept some responsibility for their instruction by preparing demonstrations and bulletin board displays.
11. Make comparative evaluations of newspaper content.
12. During the course, stimulate the students' interest in working on the school newspaper staff as a continuing activity.

Supplementary Books

- Journalism as a Profession
  - Do You Belong in Journalism? (Appieton-Century-Crofts)
  - Careers in Journalism (Quill and Scroll Foundation)
  - So You Want to go Into Journalism (Harper and Row)
- Make-Up and Typography
  - Functional Newspaper Design (Harper and Brothers)
  - Advertising Layout and Art Direction (McGray-Hill)
  - Newspaper Design (Oxford University Press)
  - Newspaper Typography (Stanford University Press)
  - Design and Make-Up of the Newspaper (Prentice Hall)
- Advertising
  - On the Writing of Advertising (McGray-Hill)
  - How to Write a Good Advertisement (Harper and Brothers)
- Photography and Photo-Journalism
  - Creative News Photography (Iowa State University Press)
  - Press Photography (Macmillan)
  - How to Make Good Pictures (Eastman Kodak Company, Random House)

Autobiography, Biography, and Reminiscence
- Headlines All My Life--Christianson (Harper)
- Autobiography of William Allen White (Macmillan)
- Mark Twain's Autobiography (Harper and Brothers)
- Makers of Modern Journalism (Prentice Hall)
- Memories of a Maverick Publisher--Stern (Simon and Schuster)
- The Autobiography of Benjamin Franklin (Pocket Books)
- Don't Come Back Without It--Greene (Simon and Schuster)
- There's Good News Tonight--Heatter (Doubleday and Co.)
- Famous Modern Newspaper Writers (Dodd, Mead, and Co.)
- Joseph Pulitzer: Front Page Pioneer (Julian Messner, Inc.)
- Angry Man of the Press--Pegler (Beacon Press)
- Horace Greeley: Voice of the People (Harper and Brothers)

Audio-Visual Aids

These films and tapes are available from Michigan State University and The University of Michigan.

Films

Trees to Tribunes
Small Town Editor
Photographer
Behind the Type
Printing Through the Ages
Newspaper Story
How to Draw Cartoons
Creating Cartoons
Colonial Printer
Magic Key (advertising)
Here's How We Print

Tape

Newsman of the Future

ENGLISH 441 AMERICAN LITERATURE (Phase 4)

Course Description

American Literature focuses upon the essential character of the American and the forces that have contributed to the formation of his ideals, his goals, and his temperament. The contrast between the American's passion for social justics and his desire to realize the American dream of success will be explored through such works as Huckleberry Finn and What Makes Sammy Run?

Achievement Level

The student should be reading at or above the 11th grade level. He should have the ability to analyze literature and to see an author's work in its appropriate historical context. He should be motivated to read and to enjoy reading as a pastime.

Objectives

1. To present American Literature as a reflection of American life and ideals.
2. To develop the ability to analyze literature in relation to our cultural and literary heritage.
3. To foster the belief that life is "a wonderful personal and social adventure, fraught with hardship but capable of joy and beauty, worthy to be faced with courage and humor and worth living." (Thomas Clark Pollock)
4. To stress the worth and dignity of the individual as a responsive being.
5. To demonstrate that personal rights are coupled with and realized through responsibilities.

Chief Emphases

Works will be studied within a historical frame of reference using the inductive approach to make American Literature an integral experience rather than a related study. The themes of self-discovery and the problem of evil will be stressed throughout.

Materials

Adventures of Huckleberry Finn (Bantam) or Travels of Jaimie McPheeters (Pocket Books)
Catcher in the Rye (Bantam), A Separate Peace (Bantam), or The Fool-Killer (Popular Library)
Knock on Any Door (Signet) or The Jungle (Signet)
Black Boy (Signet) or Native Son (Signet)
What Makes Sammy Run? (Bantam) or Babbitt (Signet)
The Assistant (Signet)
Best Plays of the 1920's, 1930's, 1940's (Dell paperbacks)
American Literature--Volumes IV and V (McCormack-Mathers)
A Raisin in the Sun (Full-length Feature Film)

SEMESTER OUTLINE

Search for Identity

Weeks 1-5

1. Adventures of Huckleberry Finn and Catcher in the Rye will be read and discussed in relation to the central theme: the search for identity. When possible, any short stories, poems, essays or movies which relate to this theme should be used. During the reading and discussion of these books, the following aspects should be explored:

The Adventures of Huckleberry Finn (or The Travels of Jaimie McPheeters)
1. A novel of education
2. Evil
3. Beauty
4. Humor
5. Self-discovery
6. Prejudice

Catcher in the Rye (or A Separate Peace or The Fool Killer)
1. Education
2. Evil
3. Beauty
4. Humor
5. Alienation
6. Superficiality of society

The American Social Conscience

Weeks 6-11

1. Knock on Any Door and Black Boy will be used in this unit to stress the theme: the American social conscience. Materials other than these two novels, which relate to this theme, should be included. While reading and discussing these works, the following themes should be singled out for emphasis:

Knock on Any Door (or The Jungle)
1. Corrupting influences of environment
2. Problem of values
3. Problem of identity
4. Evil
5. Society's view of a man vs. the real man

Black Boy (or Native Son)
1. Alienation
2. Corrupting influence of society
3. Problem of evil
4. Negro in a white man's world

Weeks 12-15

1. In this unit, What Makes Sammy Run? and The Assistant will be read and discussed to emphasize the philosophical conflicts of the American dream. When possible, other materials should be used which relate to this theme. During class discussion, the following points should be emphasized:

   What Makes Sammy Run? (or Babbitt)
   1. Conflict of values
   2. Sociopathic personality of Sammy
   3. Success dream
   4. Evil
   5. Alienation
   6. Self-destruction

   The Assistant
   1. Evil
   2. Triumph of spiritual values
   3. The search for meaning
   4. Alienation

Themes in Current American Drama

Weeks 16-18

1. In this section of the course the drama anthologies Best Plays of the 20's, 30's and 40's could be used. The choice and number of plays studied is left to the discretion of the teacher, but each one chosen should somehow reflect one of the three basic themes of the unit. A suggested approach would be to break the class into groups assigning a play to each group. Each group could present their play to the class with a discussion of the main theme. The plays could also be done on tape.

Suggested Approaches and Teaching Aids

1. Representative literature such as the novel, short story and poetry will be included in each thematic unit.
2. Writing experience, both creative and analytical, will evolve from reading and discussion.
3. Oral activities will consist primarily of discussion.
4. Opportunity will be provided, if possible, for students to attend a live production of an American play or a reading session by an American poet.

Records

In White America (Columbia)
Masters: Spoon River Anthology (Columbia and Caedmon)
Williams: The Glass Menagerie (Caedmon)
Mark Twain Tonight (Columbia)

Supplementary Reading

Smith: A Tree Grows in Brooklyn
Knowles: A Separate Peace
Fast: April Morning
Crane: The Red Badge of Courage
Rawlings: The Yearling
Taylor: A Journey to Matecumbe
    Travels of Jaimie McPheeters
Guthrie: The Big Sky
Richter: The Trees
Borland: When the Legends Die
Kaufman: Up the Down Staircase
Farrell: Studs Lonigan
Eustis: The Fool-Killer
Saroyan: The Human Comedy
Clemens: A Connecticut Yankee in King Arthur's Court

Griffin: Black Like Me
Wright: Native Son
Lee: To Kill a Mockingbird
Kata: A Patch of Blue
Baldwin: The Fire Next Time
Fair: Hog Butcher
Gregory: Nigger
Stowe: Uncle Tom's Cabin
Steinbeck: Grapes of Wrath
Sinclair: The Jungle
Norris: The Octopus
Arnold: Blood Brother
Straight: A Very Small Remnant
Clarke: Ox-Box Incident
Nizer: The Jury Returns
Lee: Inherit the Wind

Lewis: Babbitt
Wilson: Man in the Gray Flanneled Suit
Hobson: Gentleman's Agreement
Graham: Earth and High Heaven
Cather: My Antonia
LeFarge: Laughing Boy
Warren: Wilderness
Rolvaag: Giants in the Earth
Stuart: The Thread That Runs So True
Waters: His Eye is on the Sparrow
Anderson: My Lord, What a Morning
Davis: Yes, I Can!
Steinbeck: Of Mice and Men
    In Dubious Battle
Dreiser: An American Tragedy
    Sister Carrie

ENGLISH 444 MODERN WORLD LITERATURE (Phase 4)

Course Description

Modern World Literature examines war as a force which has shaped modern man and the world in which he lives as viewed through the works of novelists, poets, artists and composers. This is a study of man in conflict, of man seeking an answer in a world "tempered by blasts of war, both hot and cold."

Achievement Level

The student should be reading at or above the 11th grade level. He should have the ability to analyze literature and to see an author's work in its appropriate historical context. He should be highly motivated to read and read extensively.

Objectives

1. To explore the reactions of writers, painters, and composers to the hopes and fears of men in times of war.
2. To gain an appreciation of literature as a reflection of cultural influences, characteristics of people, geography of nations, and philosophies of each group.
3. To understand more clearly the universality of man.
4. To develop skills in comparison and contrast in oral and written analysis and synthesis.

Chief Emphases

The course emphasizes the universality of man as well as his individuality. It illustrates the necessity of becoming cosmopolitan rather than remaining provincial in our outlook. Skill in synthesis should be developed through a determination of the ideas common to all men as reflected in the art, music, and literature of war.

Materials

Remarque: All Quiet on the Western Front (Fawcett)
Hemingway: For Whom the Bell Tolls or A Farewell to Arms (Scribners)
Michener: The Bridge at Andau
Solzhenitsyn: One Day in the Life of Ivan Denisovich (Bantam)
Remarque: A Time to Love and a Time to Die (Popular Library)
Kim: The Martyred (Pocket Book)
Modern European Poetry (Bantam)
Various paintings (prints), films, and recordings

SEMESTER OUTLINE

World War I

Week 1

1. Film: Time Out of War and Hardy Poem, "The Man He Killed"
2. Introduce All Quiet on the Western Front. This novel should be taught in historical perspective with emphasis on the following points:
    a. Disillusionment
    b. Despair
    c. Physical and moral destruction
    d. Gradual waning of traditional values and indifference to human life.
    e. Courage and the will to survive
3. Discuss poetry dealing with World War I.
4. Recording: Literature of World War I

Week 2

1. Continue reading and discussion of All Quiet on the Western Front.
2. Film: Time out of War
3. Recordings: What Passing Bell
   Days of Wilfred Owen

Week 3

1. Conclude All Quiet on the Western Front.
2. Film: All Quiet on the Western Front.
3. Record: Britten's War Requiem.

Spanish Civil War

Week 4

1. Introduce For Whom the Bell Tolls by reading and discussing Donne's sermon XVII.
2. Discuss the Spanish Civil War as the first confrontation between Fascism and Democracy.
3. Begin discussion of novel.

Week 5

1. Continue discussion of novel stressing the following points:
    a. courage
    b. idealism
    c. collapse of civilized values
    d. cruelty of war

Week 6

1. Conclude discussion of novel.
2. Discuss poetry of Lorca.
3. Picasso's "Guernica"
4. Recordings of Spanish music.

World War II

Week 7

1. Begin A Time to Love and a Time to Die.
2. Discuss the rise of Fascism in Europe.
3. Film: "Mein Kamfp"

Week 8

1. Continue discussion of novel emphasizing the following points:
    - a. Dehumanizing effect of Fascism.
    - b. Collapse of civilized values
    - c. Cruelty of war.
    - d. Courage.
    - e. Will to survive
    - f. Disenchantment with Fascism
    - g. Despair
2. Poetry reflecting various attitudes toward the war.
3. Film: The Young Lions

Week 9

1. Continue discussion of novel.
2. Recordings: compare romanticism of Rodger's Victory at Sea with realism of Gould's World War I.

Week 10

1. Film: Diary of Anne Frank.
2. Recording of Churchill's speeches.
3. Continue discussion of novel.

Week 11

1. Recording by Edward R. Murrow.
2. Film: The Bridge
3. Final discussion of novel.

Communism

Week 12

1. Film: We'll Bury You
2. Discuss development of Communism.
3. Introduce One Day in the Life of Ivan Deniesovich.

Week 13

1. Continue discussion of Ivan Deniesovich emphasizing the following points:
    - a. Despair
    - b. Hopelessness
    - c. Effect of totalitarianism on human beings.
2. Poetry

Week 14

1. Film: Revolt in Hungary
2. Begin The Bridge at Andau.
3. Contrast the attitudes of the characters in this novel with those of Ivan Deniesovich.

Week 15

1. Finish The Bridge at Andau.
2. Poetry of Yevetshenko.
3. Discuss excerpts from The God That Failed.
4. Film: The Ballad of a Soldier

Week 16

1. Introduce The Martyred. While discussing the novel keep the following concepts in mind:
   a. Courage
   b. Suffering
   c. Horrors of war
   d. Integrity
   e. Search for meaning
   f. Spiritual values
2. Film: Conversation with Arnold Toynbee

Week 17

1. Continue The Martyred.
2. Recording: Edward R. Murrow
3. Modern Poetry

Week 18

1. Conclusion of The Martyred.
2. Modern Poetry
3. Film: Conversation with Bertrand Russel

Suggested Approaches and Teaching Aids

1. The materials for this course should be handled in a manner which will prevent it from becoming a course in propaganda. War should be viewed objectively as a human experience--and as one of man's great follies.
2. To avoid the possibility of students developing a negative philosophical attitude, it should be pointed out whenever possible that although war is man's most evil preoccupation, it sometimes brings out the finest in men.
3. Although literature will be the focal point of the course, other art forms should be used when relevant to the theme of war and its effect on man.

Full-length Feative Films

All Quiet on the Western Front
Mein Kempf
The Young Lions
Diary of Anne Frank
The Bridge
Revolt in Hungary
Ballad of a Soldier
We'll Bury You

Shorter Films

Conversation with Arnold Toynbee
Conversation with Bertrand Russell
Time Out of War

Recordings

What Passing Bell (Argo)
Days of Wilfred Owen (Warner Brothers)
Britten: A War Requiem (London)
Flamenco Records
Rodgers: Victory at Sea, Volume 1 (Victor)
Gould: World War I (Victor)
Literature of World War I and II (Lexington)
Churchill: Famous Wartime Speeches (Capitol)
Edward R. Murrow (Columbia)
Oh What a Lovely War (London)

Supplementary Reading

Remarque: Three Comrades
Hemingway: A Farewell to Arms
Shapiro: The Sixth of June
Shute: Pastoral
Mischener: Bridges at Toko-Ri
Hersey: Hiroshima
  The Wall
Costillo: A Child of Our Time
Frank: Diary of a Young Girl
Uris: Exodus
  Mila 18
  Battle Cry
Malamud: The Fixer
Crossman: The God That Failed
Burgess: The Small Woman (paperback title: Inn of the Sixth Happiness)
Garth: The Watch on the Bridge
Brown: A Walk in the Sun
Rascovich: The Bedford Incident
Werfel: The Forty Day of Musa Dagh
Keith: Three Came Home
Ogburn: The Marauders
Gregor: The Bridge
Chamales: Never So Few
Matheson: The Beardless Warriors
Stewart: Give Us This Day
Nagai: We of Nagasaki
Trumbull: Nine Who Survived Hiroshima and Nagasaki
Sneider: Teahouse of the August Moon
Boulle: Bridge Over the River Kwai
Koestler: Darkness at Noon
Orwell: 1984
White: The Mountain Road
Howarth: We Die Alone
Jones: The Pistol
Shaw: The Young Lions
Monsarrat: The Cruel Sea
Wouk: The Caine Mutiny
Trevor: The Killing Ground
Heggen: Mister Roberts
Sakai: Samurai!

ENGLISH 451 DISCUSSION AND DEBATE (Phases 3-5)

Course Description

Discussion and Debate, concerning problems of current significance, is designed to train students in the art and science of speaking, thinking, and listening effectively. Students will have an opportunity to state, analyze, and translate problems into terms acceptable to a discerning audience. Actual situations will be presented in which the pupil will find ample opportunities to express himself. Parliamentary procedure, analysis of debate, debate procedures, and various forms of discussion will be studied. After an orientation unit, the student will be expected to research materials on his own.

Achievement Level

The student should be reading at or above the tenth grade level. He should have an interest in doing research as well as in debating issues before an audience.

Objectives

1. To develop poise and confidence when speaking before an audience.
2. To become efficient in extemporaneous speech.
3. To state, analyze and translate problems and possible problem solutions into terms acceptable to a discerning audience.
4. To make effective responses to an organized assembly.
5. To apply the fact finding techniques of research before reaching a conclusion.
6. To speak convincingly and enthusiastically.
7. To ask and answer thought-provoking impromptu questions.

Chief Emphases

1. A review of parliamentary procedure will be studied to enable the students to function constructively in organizing clubs and conducting meetings.
2. Different forms of discussions will be analyzed, as well as forms of debate, resolutions, and questions suitable for debate.
3. Duties of leaders and conferences will be investigated, as well as the speaker's presentation of himself and his material.

Materials

A variety of resource material should be available: bibliographies, indexes, encyclopedias, yearbooks, etc.

SEMESTER OUTLINE

Week 1

1. Orientation
2. Organization of a "ficticious" club using parliamentary procedure.
3. Film: Parliamentary Procedure
4. Class organized into a group for cooperative investigation of types of discussion groups.

Weeks 2 and 3

1. Conduct a more detailed investigation of the panel type discussion.
2. Determine topics to be discussed in panel discussions.
3. Break class up into individual panel groups, assign panel topics, and set dates on which panel discussions will be held.
4. Research in library preparatory to panel discussions.
5. Panel discussions held in classroom.

Week 4

1. Phillips 66 buzz session (small group brain-storming sessions--see the New American Speech (Lippincott), pages 196-7).

Weeks 5 and 6

1. Symposium

Week 7

1. Film-forum

Weeks 8 to 10

1. Group discussion exploring various styles of leadership, such as democratic, leaderless, authoritarian, etc.
2. Discussion of debate in relationship to totalitarianism and democracy.
3. Analysis of debates between politicians on local, state, or national issues.
4. Mock political campaigns.

Weeks 11 to 12

1. Cooperative investigation groups investigate debate--its philosophy, purpose, form, methodology, and rules.
2. Examination of propositions which have been debated by other high schools.
3. Class is divided into teams and propositions investigated and decided upon.
4. Research of topics.

Weeks 13 to 18

1. For the remainder of the semester the class carries on a series of in-class debates. The various principles underlying good debate and research will be emphasized and discussed throughout.

Suggested Approaches and Teaching Aids

1. Research Techniques
    a. library procedures
    b. keeping index cards
    c. note taking
    d. bibliography building
    e. documenting

2. Have students change positions to defend resolutions both pro and con.
3. Encourage heckling in some discussions to see if the leader and other participants can continue to function.
4. Tape record debates and discussions for constructive criticism.
5. Listen to demonstration debates and analyze major sections as to constructive speech and rebuttal speeches.

Student Materials

Discussion and Debate (Ginn)
Packard: The Wastemakers (Pocket Book)
Hechinger: Teen-Age Tyranny (Crest)
Nader: Unsafe at Any Speed
Mitford: American Way of Death (Crest)
Wilson: The Cold War and the Income Tax (Signet)
Reader's Digest
Saturday Evening Post--Speaking Out Department

ENGLISH 452- HUMANITIES 2 (Phases 4-5)

Course Description

In Humanities 2, students will explore the artistic achievements of several major periods in the development of Western Civilization. The nobility of Greek sculpture, the grandeur of a Gothic Cathedral, the excitement of classical music, the probings of great dramatic and poetic literature, including that of the modern age...such are the experiences students will encounter.

Achievement Level

The student should have the ability and desire to read drama and poetry in depth and should have an active curiosity concerning other art forms, especially music and painting.

Objectives

1. To acquaint the student with characteristics of major periods in the development of western thought and the expression of feeling as revealed through the arts.
2. To help students see relationships between the various art forms (literature, painting, sculpture, architecture and music).

Chief Emphases

1. The course stresses the ideas and ideals characteristic of major periods in Western Civilization as communicated through drama, poetry, painting, sculpture, music and architecture.
2. Materials used will stress the correlation of the arts in each period.
3. The arts are studied as a means of answering the question: Why does man have an innate desire to create?
4. A basic aim is to stimulate and create a better understanding of aesthetics.

Materials

Oedipus Rex (Washington Square)
The Pocket Aristotle (Washington Square)
Dialogues of Plato (Washington Square)
Pocket Book of Modern Verse (Washington Square)
Death of a Salesman (Compass)
Six Centuries of Great Poetry (Washington Square)
Numerous films, art prints, slides, recordings, and reference works, including occasional duplicated materials.

SEMESTER OUTLINE

Pre-Greek Culture

Week 1

1. The World is Born (film)
2. What Are the Humanities (film)
3. What is Art? (film)
4. Essay on Aesthetics
5. Discussion of Language as a means of transmitting culture

Week 2

1. Primitive Art (slides)
2. Aborigional and African Art (slides)
3. Primitive Music
4. The Art of Pre-Greek Cultures (slides)
5. Review of Pre-Greek Culture

Golden Age of Greece

Week 3

1. Read Book of the Republic and discussion of Platonic Idealism
2. Platonic Idealism as reflected in Greek sculpture and architecture (slides
3. The Age of Sophocles (film)
4. Reading and Discussion of selections from Aristotle's Poetics

Week 4

1. Read Oedipus Rex
2. Character of Oedipus Rex (film)
3. Discussion of play in terms of character
4. Oedipus Rex: Man and God (film) followed by discussion
5. Discussion of Greek concept of fate

Week 5

1. Recovery of Oedipus (film)
2. Review of entire play
3. Stravinsky's Oedipus Rex (record)
4. Written exam on Oedipus Rex

Week 6

1. Greek Lyric Poetry (film and discussion)
2. Readings and discussion of Greek and Latin lyric poetry
3. Transition of Greek culture to Rome: The Spirit of Rome (film)
4. Roman Art and Architecture (slides)
5. Respighi's Pines and Fountains of Rome (record)

The Middle Ages

Week 7

1. Art of The Middle Ages (film and discussion)
2. Chartres Cathedral (film)
3. Art and Architecture of the Middle Ages
4. Selections from Bach, Handel and Vaughan Williams (records)

Week 8

1. Songs of the Troubadors and Minnesingers
2. The Pardoner's Tale
3. Selections from Canterbury Tales
4. Medieval Morality play-Everyman

The Renniassance and the Rise of Humanism

Week 9

1. Readings on and discussion of Humanism
2. Selections from Dante and Plutarch
3. Selections from Shakespeare's Sonnets
4. Selected poems of Browning

Week 10

1. Renaissance Art and Architecture (slides)
2. Leonardo de Vinci: Giant of the Renaissance (films)
3. Mozart and His Music (film)
4. Selections from Mozart (records)
5. Exam

Romanticism

Week 11

1. Selected poems of
    a. Coleridge
    b. Wordsworth
    c. Byron
    d. Shelley
    e. Keats
    f. Goethe
    g. Schiller

Week 12

1. Selected Music of
    a. Beethoven
    b. Schubert
    c. Berlioz
    d. Wagner
    e. Tchaikovsky
    f. Verdi
    g. Mahler
    h. Debussy
2. French painting
3. Exam

The Age of Anxiety

Week 13

1. Bernstein's The Age of Anxiety (record)
2. Selections from Auden's Age of Anxiety
3. Thompson's Four Saints in Three Acts (record)

Week 14

1. Read Death of A Salesman
2. Death of A Salesman (records)

Week 15

1. Selections from Pocket Book of Modern Verse
2. Selections from Modern Art Slides
3. Stravinsky's Sacre du Printemps (record)

Week 16

1. Modern Verse
2. The Love Song of J. Alfred Prufrock
3. Modern Art (slides)
4. Selections from Copland (record)

Week 17

1. Modern Verse Selections
2. Selections from Ives and Schueller (records)
3. Modern Art (slides)

Week 18

1. Way out art
2. Music: Jazz, Folk, Rock 'n' Roll
3. Way out Poetry
4. Exam

Suggested Approaches and Teaching Aids

Supplementary Readings and Reference Works

The Greek Experience, C. M. Bowra (Mentor)
The Civilization of Rome, D. R. Dudley (Mentor)
Pocket Book of Greek Art, Thomas Cranen (Washington Square)
Pocket Book of Old Masters, Herman Wechsler (Washington Square)
What to Listen for in Music, Aaron Copland (Mentor)
Great Ideas from Great Books, Mortimer J. Adler (Washington Square)
Manuals and Guide Booklets for Encyclopedia Britannica films
American Painting, James Thomas Flexner (Washington Square)
Gods and Goddesses in Art and Legend, Herman Wechsler (Washington Square)
The Scope of Architecture, Walter Gropius (Collier)
The Pocket Book of Great Drawings, P. J. Sachs (Washington Square)
The Spirit of Tragedy, Herbert J. Muller (Washington Square)
Modern American Painting and Sculpture, Sam Hunter (Laurel)
Art and Experience, Joseph Wood Krutch (Collier)
The Louvre, Rene Huyghe (Laurel)
Modern French Painting, Sam Hunter (Laurel)
Collected Essays of Aldous Huxley (Bantam)
The Structure of Verse, Harvey Gross (Fawcett)
The Greek Stones Speak, Paul MacKindrick (Mentor)
The Mute Stones Speak, Paul MacKindrick (Mentor)
The Religions of Man, Huston Smith (Perennial)
The Evolution of Life, E. C. Olson (Mentor)
The Harvard Dictionary of Music, Apel and Damil (Washington Square)
The Greek View of Life, G. L. Dickinson (Collier)
The Story of the World's Literature, John Macy (Washington Square)
The Meaning of Art, Herbert Read (Pelican)
Leonardo Da Vinci, Keneth Clark (Pelican)
The Meaning of Beauty, Eric Newton (Pelican)
Frank Lloyd Wright, Peter Blake (Pelican)
Necessity of Art, Ernst Fischer (Pelican)
Enjoying Paintings, David Piper (Pelican)
Five Hundred Years of Painting, S. H. Steinburg (Pelican)
Art History and Related Studies Teachers' Manuals (American) (Library Color Slide Co., Inc., 305 East 48, New York, New York 10017)
The Wisdom of the West, B. Russel

Films

The World Is Born
What Are the Humanities?
What Is Art?
The Age of Sophocles
Character of Oedipus
Oedipus Rex: Man and God
Recovery of Oedipus
Greek Lyric Poetry
The Spirit of Rome
Art of the Middle Ages
Chartress Cathedral
The Pardoner's Tale
Rime of the Ancient Mariner
Leonardo da Vinci
Mozart and His Music
Beethoven and His Music
Schubert and His Music

Slides

Set of 400 slides: Art Through the Ages, available from

Universal Color Slides Company
136 West 32nd Street
New York, New York

Art Prints

Set of 350 art reproductions with display unit, available from

Sherwood Reproduction
Department 123
724 Fifth Avenue
New York, New York 10019

Suggested Recorded Drama and Poetry Selections

Auden Reading (Spoken Arts)
Browning (Mason-Caedman)
Sophocles, Oedipus Rex (Caedman)
Marlowe, Dr. Faustus (Angel)
Dante, Inferno (Ciardi-Folkways)
Everyman
Shakespeare, Homage (Columbia)
Miller, Death of a Salesman (Caedman)
Invitation to Art (Spoken Arts)

Suggested Recordings of Musical Selections

Stravinsky: Appolo (Columbia)
Oedipus Rex (Columbia or Angel)
Respighi: Ancient Airs and Dances (Phillips or Vanguard)
Orff: Carmina Burana (Columbia or Angel)
Respighi: Pines of Rome (Toscanini-Victor)
Bach: Organ Favorites (Biggs-Columbia)
Cantata No. 4 (Capitol or Victor)
Vaughan Williams: Fantasia on a Theme of Tallis (Angel)
Handel: Messiah (Beecham-Victor)
Water Music (Angel)
Mendelssohn: Midsummer Night's Dream (London)
Mozart: Symphony No. 40 (Victor)
Eine Kleine Nacht Musik (Columbia)
Don Giovanni Highlights (London or Angel)
Marriage of Figaro Highlights (London or Victor)
Beethoven: Symphony No. 3 (Deutshe Grammephone)
No. 5 (Bernstein-Columbia)
No. 6 (Columbia)
No. 9 (London)
Moonlight Sonata No. 14 (Columbia)
Copeland: Billy The Kid (Columbia)
Schubert: Schwanengesang (Angel)
Symphony No. 8 (Victor)
Berlioz: Romeo and Juliet (Victor)
Symphonie Fantastique (Victor)
Damnation of Faust (Angel, Columbia, DGG, or London)
Tchaikovsky: Symphony No. 6 (Columbia)
Romeo and Juliet (Victor)
Swan Lake (Columbia)
Verdi: La Traviatta (Victor)
Gottschalk: Nuit des Tropiques (Vanguard)
Mahler: Symphony No. 1 "Titan" (London)
Roussel: Bacchus et Ariane (Victor)
Debussey: La Mer (Toscanini (Victor)
Nocturnes (London)
Bernstein: Age of Anxiety (Columbia)
Stravinsky: Sacre du Printemps (Columbia)
Ives: Fourth of July (Columbia)
Thompson: Four Saints in Three Acts (Victor)
Schuller: Seven Studies on Themes of Klee (Victor)
Varese: Poem Electronique (Columbia)
Dane Brubeck Selections (Columbia)
Selected Jazz
Selected Rock 'n' roll
Selections by Bobby Dylan, Joan Baez, and Pete Seeger

ENGLISH 453 CREATIVE WRITING (Phases 4-5)

Course Description

Creative Writing is for those who wish to express themselves creatively and imaginatively in such literary forms as the short story, poem, and one-act play. Individual interest and talent will determine the writer's field. Continued reading, as well as the keeping of journals, will be encouraged as sources of ideas for expression. Techniques, insofar as they might aid the student in expressing himself artistically, will be studied. All will be encouraged to enter their work in contests and for publication.

Achievement Level

The student should be reading at the eleventh or twelfth grade level. He should be producing quality writing and have the ability to analyze the written word.

Objectives

1. To provide an outlet for the individual who has something to say and desires to say it creatively.
2. To encourage the student to master those writing techniques which might aid him in writing effectively and artistically.
3. To develop within the student a greater sensitivity to his surroundings.
4. To foster in reading of all types a sustained interest and appreciation, not only as a source for ideas, but as models of literary expression.
5. To stimulate and sustain an interest in literary output by providing publication for outstanding effort.
6. To establish criteria by which the student can more objectively evaluate the work done by himself and his peers.

Chief Emphases

The chief emphases will be to foster free expression of the creative and imaginative mind and to provide the guidance necessary to produce effective and artistic literary expression. Rather than teaching the student how to write, the emphasis will be on teaching the student how to teach himself to write.

Materials

West: On Writing, By Writers (Ginn)
Pannwitt: The Art of Short Fiction (Ginn)
Lape and Lape: Art and Craft in Poetry (Ginn)
Writers at Work (Viking Press)

SEMESTER OUTLINE

Developing the Student's Attitudes

Week 1

1. Discussion of "An Introduction to the Creative Process," On Writing, By Writers (OWBW)
2. Definition of creativity
3. Development of senses
   Record: Sound and Images - Adult version (Ginn)

Week 2

1. Discussion of "August 2026: There Will Come Soft Rains," "Forever and the Earth," and "I See You Never" (OWBW)
2. Discussion of "How to Keep and Feed a Muse" and "Seeds of Three Stories" (OWBW)
3. Individual conferences

Week 3

1. Discussion of "A Cadillac Full of Diamonds," "Bridal Photo, 1906," and "Inside a Poem with the Poet" (OWBW)
2. Discussion of "Widgeonry," and "Work Habits of Writers" (OWBW)
3. Individual conferences

Week 4

1. Discussion of "The Growth of a Short Story--Introduction," and "A Sense of Shelter" (OWBW)
2. Discussion of "The Growth of a Short Story--An Analysis" (OWBW)
3. Individual conferences

Week 5

1. Discussion of "One Writer's Life" (OWBW)
2. Discussion of "Commentary on 'The Roman Kid,'" and "The Roman Kid" (OWBW)
3. Individual conferences

Week 6

1. Discussion of "Printer's Measure" (OWBW)
2. Discussion of "Printer's Measure, a Constitution" (OWBW)
3. Individual conferences

Week 7

1. Individual conferences
2. Discussion of "Some Hard Thought" (OWBW)
3. Discussion of "On Poetry and Light Verse" (OWBW), page 87
   Record: The Nature of Poetry
4. Discussion of "You shall above all things he glad and young," Art and Craft in Poetry (ACP), Page ix

The Craft of Writing - Skills and Techniques

Week 8

1. Discussion of selections from "What Have the Poets to Say about Poetry" (ACP)
   Record: Understanding and Appreciation of Poetry
2. Techniques of creating characters
3. Writing dialogue

Week 9

1. Discussion of selections from "What Makes the Music of Poetry?--The Sounds of Syllables" (ACP)
   Record: Recordings of various poems
2. Discussion of selections from "What Makes the Music of Poetry?--The Measures of Lines" (ACP)
   Record: Recordings of various poems
3. Techniques of creating mood and atmosphere
   Record: Poe's Tales of Terror
4. Discussions of student writings

Week 10

1. Discussions of selections from "What Makes the Music of Poetry?--The Patterns of Stanzas and Poetry" (ACP)
   Record: Forms of Poetry
2. Techniques of creating verisimilitude
3. Discussion of student writings

Week 11

1. Discussion of selections from "What Is a Common Journal of Contemporary Poetry?" (ACP)
   Record: Contemporary American Poetry
2. Techniques of plot progression
3. Discussion of student writings

Week 12

1. Discussion of selections from "What Are the Wiles of Words?" (ACP)
2. Discussion of selections from "What Is Figurative Language?" (ACP)
3. Discussion of student writings

Week 13

1. Discussion of selections from "What Is Symbol?" (ACP)
2. Techniques of developing themes
3. Discussion of student writings

The Student Writer

Week 14

1. Discussion of "The Art of Short Fiction," The Art of Short Fiction (ASF)
   Record: Understanding and Appreciation of the Short Story
2. Discussion of "Love and Hate" (ASF)
3. Discussion of student writings

Week 15

1. Discussion of "Youth and Age" (ASF)
2. Discussion of selections from "What Other Devices Does a Poet Command?" (ASF)
3. Discussion of student writings

Week 16

1. Discussion of "Man Alone" (ASF)
2. Discussion of selections from "How Does a Poem Tell a Story" (ACP)
   Records: America's Favorite Ballads and Early English Ballads
3. Discussion of student writings

Week 17

1. Discussion of "Mortality and Imagination" (ASF)
2. Discussion of selections from "How Does the Poet Look at His World?" (ACP)
3. Discussion of student writings

Week 18

1. Discussion of "Stories by Students of Short Fiction" (ASF)
2. Discussion of selections from "How Does The Poet Look at His World?" (ACP)

Suggested Approaches and Teaching Aids

1. Developing the Students' Attitudes (Weeks 1-7):
   The students will select their own form and subject for writing. The role of the instructor will be to suggest informally and individually changes and techniques that will improve the development and structure of the student's work.
   Monday and Tuesday--discussion
   Wednesday, Thursday and Friday--individual conferences
      (The other students will work on revising, journals, and supplementary readings during this time.)
   Student writings or revision due on Monday
   "To Keep and Feed the Muse":
      Student journals (5 entries a week) due on Thursday
      Student summaries of supplementary reading (5 short stories or 10 poems) due on Friday
      Student summaries of interviews in Writers at Work (one a week) due on Friday
2. The Art of Writing--Skills and Techniques (Weeks 8-13):
   The instructor will direct the students to write poems or short sketches employing the elements studied.
   Monday, Tuesday, Wednesday, Thursday--discussion
   Thursday--distribution of copies of student writings
   Friday--discussion of student writings
   Student writings are due on Monday
   Student journals (5 entries a week) due on Thursday
   Student summaries of readings (5 short stories) due on Friday
3. The Student Writer (Weeks 14-18):
   The student will be free to write any form he chooses. Hopefully, he will have developed his skills as that he will need little guidance. His total works will be criticized by the members of the class.
   Monday, Tuesday, Wednesday, Thursday--discussion
   Thursday--distribute copies of student writings
   Friday--discussion of student writings
   Student writings are due on Monday
   Student journals (5 entries a week) due on Thursday
4. Class discussions via inductive approach will be held to review and strengthen the knowledge of literary modes and techniques of writing.
5. Much writing will be done in class, using journals and the materials in the room as aids. Thus, the teacher will be available when the problems arise.
6. The teacher will hold individual conferences with students before the final drafts of their works are completed.
7. Critical analysis of students' literary output will be done in small and large group activity.
8. A class literary magazine will be published, if possible.
9. Occasional reading days will be scheduled to stress the importance of reading to the writer.
10. Resource people will be brought in whenever and when they might be relevant.
11. Field trips to hear and interview authors should be taken whenever arrangements can be made.

Records

Sounds and Images (Ginn)
Understanding and Appreciation of the Short Story (Folkways)
Poe's Tales of Terror (Vanguard)
Short Stories of Ring Lardner (Libraphone)
Understanding and Appreciation of Poetry (Folkways)
Forms of Poetry (Lexington)
The Nature of Poetry (Spoken Arts)
Classical Poems of Love and Beauty (Literary Records)
English Ballads (Folkways)
Josh White (Decca)
America's Favorite Ballads (Folkways)
Contemporary American Poetry (Folkways)
Richard Eberhart: Yale Series of Recorded Poetry (Decca)
Browning's Sonnets from the Portugese (Caedmon)
Sonnets of William Shakespeare (Caedmon)
Whitman's The Body Electric (Literary Records)
Recordings of the poetry of Sandburg, Frost, Spender, Dylan Thomas, Lindsay, Cummings, Nash, Masefield, Dickinson, Millay, Whitman, Tennyson, Byron, Keats, Shelley, Wordsworth, etc., are available on the Caedmon and Spoken Arts labels.

Films

Water's Edge (Encyclopedia Britannica Films, Inc.)
Morning on the Lievre (EBF)
The Rink (EBF)
String Bean (Contemporary Films, Inc.)

Resource Books

Hogrefe: The Process of Creative Writing (Harper)
Kempton: Short Stories for Study (Harvard University Press)
The Short Story (Harvard University Press)
Hillyer: First Principles of Verse (The Writer, Inc., Boston, Mass.)
Mirrieless: Story Writing (The Writer, Inc.)
Elwood: Characters Make Your Story (The Writer, Inc.)
Holmes: Writing Poetry (The Writer, Inc.)
Fox: How to Write Stories That Sell (The Writer, Inc.)
O'Faolain: The Short Story (The Writer, Inc.)
Hook: Writing Creatively (Heath)
Engle: On Creative Writing (Dutton)
Mathieu: The Creative Writer (Dutton)
The Writer's Market (Writer's Digest, Cincinnati, Ohio)
Smith: Basic Story Techniques (University of Oklahoma Press, Norman, Oklahoma

ENGLISH 454 SEMINAR IN IDEAS (Phases 4-5)

Course Description

Seminar in Ideas is a course in which the instructor will serve primarily as a discussion leader and resource person. The class will choose the subject to be studied which may include religion, philosophy, moral and social problems, psychology, or contemporary novels. Students will participate in discussions, individual research, readings of books and articles, and field trips pertinent to the subject studied.

Achievement Level

At least 11th grade reading level. Placement in this course should be governed primarily by the student's interest in the subject to be studied and in the seminar method. However, the student should be willing to engage in research. He should be able to analyze literature and to see an author's work in its historical context. He is motivated to read not only for enjoyment but also for intellectual growth.

Objectives

1. To allow students to pursue intensively an interest of their choice.
2. To provide an atmosphere in which students are encouraged to express their opinions.
3. To help the students learn how to find information.
4. To acquaint the students with discussion and debate rules.
5. To show students how to interpret and evaluate their readings.
6. To help students to formulate valid opinions.
7. To foster an understanding of and tolerance for opposing opinions.

Chief Emphases

Research as a means of discovering information and ideas, discussion as a means of exchanging information and ideas, and interpretation and evaluation of information and ideas are the chief emphases in this course. The Socratic and seminar methods will be employed.

Materials

The instructor will avail himself of the many magazines, pamphlets, films, books, lecture series, stage productions, newspaper and magazine articles, etc., the contents of which are pertinent to the subject selected by the students. There should be classroom subscriptions to magazines and journals in such areas as religion, philosophy, psychology, etc.

SEMESTER OUTLINE

Week 1

1. The Rules of Discussion
2. "Apology," Dialogues of Plato (DP)

Week 2

1. "Crito," (DP)
2. "Phaedo," (DP)

Week 3

1. Free reading
2. Discussion of free reading

Week 4

1. Preparation for panel discussions
2. Field trip to bookstore

Week 5

1. Preparation for panel discussions

Week 6

1. Preparation for panel discussions
2. Presentation of panel discussions

Week 7

1. Free reading
2. Discussion of free reading

Week 8

1. Preparation for panel discussions
2. Field trip to bookstore

Week 9

1. Preparation for panel discussions

Week 10

1. Preparation for panel discussions
2. Presentation of panel discussions

Week 11

1. Study of TV newscast
2. Study of TV interview program
3. Study of newspaper syndicated columns.

Week 12

1. Study of magazines

Week 13

1. Preparation for debates

Week 14

1. Preparation for debates

Week 15

1. Preparation for debates
2. Presentation of debates

Week 16

1. Preparation for individual study

Week 17

1. Preparation for individual study

Week 18

1. Presentation of individual study

Suggested Approaches and Teaching Aids

1. Begin semester with instructor leading the discussion of the "Apology."
2. Explain Socratic method.
3. Have alternate groups of students observe instructor during discussion of "Crito."
4. Have alternate groups of students observe students during discussion of "Phaedo."
5. Provide for "leaderless" discussions as well as student-led discussions.
6. Provide one day a week for free reading of magazines.

Written and Oral Activites

1. Report on atmosphere of the group and the role of each individual in the group.
2. Report on each group members personality and role in group.
3. Report on the individual's discovery of his personality and attitude changes.
4. Journal containing summaries of the student's reading and progress of the group.

ENGLISH 455 JOURNALISM 2 (Phases 4-5)

Course Description

Journalism II explores the dynamics behind the expressions "the power of the press" and "The pen is mightier than the sword." Behind the printed word stand the journalists who are in a position to affect public opinion. How do they determine what is news? Where do they go for news? How do they write it? What criteria can the public use as means of interpreting and evaluating the written word as it appears in the press? The search for the answers will lead you into an intriguing world of writing.

Achievement Level

The students should be reading on an eleventh or twelfth grade level. However, other students who have successfully completed Journalism I will be encouraged to take Journalism II.

Objectives

1. To provide guidelines by which the individual may strengthen his ability to distinguish between fact and propaganda and to recognize distortions such as slanting and sensationalism.
2. To prepare the student to become a discriminating consumer of mass media.
3. To utilize the student's imagination and creativity in developing journalistic writing that permits the personal touch.
4. To develop the student's ability to express facts in clear, concise and accurate expression.
5. To reinforce the skills inherent in good composition.
6. To relate personal integrity to the responsible position of writing for public consumption.

Chief Emphases

The chief emphases will be the development of the student as a journalistic writer and as an evaluator of expression as it appears in mass media.

Materials

Textbooks which may be considered by the individual teacher are High School Journalism (Macmillan), and Experiences in Journalism (Lyons and Carnahan). An extensive supply of newspapers of varying quality are important to the course.

SEMESTER OUTLINE

Week 1

1. Assignment Mankind (film and discussion)
2. What is Journalism? (introduction)
3. Library for books, free choice from journalism reading list (trip)
4. Lecture on What is News?
5. Getting the Facts (film and discussion)
6. Lecture on Where is News?
7. Life as a Newspaper Reporter (guest)

Week 2

1. Language and sytle of a news story (lecture)
2. Lecture on inverted-pyramid
3. Practice writing inverted-pyramid
4. Lecture on chronological order

Week 3

1. Practice chronological order stories
2. Lecture on string story
3. Practice writing the string story
4. Lecture on briefs, do's and don'ts, news placement
5. Lecture on preparing copy

Week 4

1. Interview of news reporter (guest)
2. Tell the People (film and discussion)
3. Test on the news story and preparing copy
4. Meeting the Public (film and discussion)
5. Report on free reading from list

Week 5

1. Discussion of the good reporter--attitude, appearance, etc.
2. Lecture on conventional leads
3. Practice writing of conventional leads
4. Lecture on grammatical leads
5. Practice writing grammatical leads

Week 6

1. Lecture on unorthodox leads
2. Practice writing unorthodox leads
3. Lecture on the advance and follow-up
4. Test on the news story, copy, and leads
5. Trip to the library for books

Outside Assignments: Two bulletin boards, keeping a future book, keeping a notebook, and clip types of news stories and leads

Week 7

1. Propaganda Techniques (film and discussion)
2. Discussion of propaganda in the newspaper
3. Discussion and practice of slanting
4. Discussion of sensational newspapers
5. How to Read Newspapers (film and discussion)

Week 8

1. Freedom of the Press (film and discussion)
2. Discussion of freedom and good taste
3. Discussion of the editorial--structure and quality
4. Discussion of the editorial--topics
5. Discussion of the editorial--types

Week 9

1. Practice writing editorials
2. Interview of editor (guest)
3. Discussion of liners, cartoons, editorial page
4. Practice planning a unified editorial page

Week 10

1. Discussion of the feature story, characteristics, layout
2. Discussion of the feature story, types
3. Practice writing from primers
4. Book report on choice from list

Week 11

1. Practice making lists of feature story

Outside Assignments: Change bulletin boards and clip feature stories and propaganda

2. Interview of feature writer (guest)
3. Discussion of the feature
4. Practice compiling list of interesting features
5. Practice developing a feature

Week 12

1. Display individual feature stories
2. Display individual features
3. Test on features, feature stories, news stories, copy, propaganda, freedom of the press, and leads

Outside Assignment: Clip features

4. Discussion of the review

Week 13

1. Discussion of nature of the column
2. Discussion of the column, types
3. Practice planning a column
4. Practice naming a column

Week 14

1. Trip to library for books
2. Newspaper columnist (guest)

Outside Assignment: clip types of columns

3. Discussion of covering the sports, layout
4. Discussion of the sports feature
5. Discussion of the sports column

Week 15

1. Sports writer (guest)
2. Discussion of the interview

Outside Assignments: clip examples of sports coverage and stories written from interviews

3. Cummulative test on all material

Week 16

1. Lecture on copyreading
2. Lecture on proofreading
3. Practice copyreading
4. Practice proofreading
5. Lecture on writing headlines

Week 17

1. Practice writing headlines
2. Lecture on counting headlines
3. Practice counting headlines
4. Test on writing and counting headlines
5. Report on library books

Week 18

1. Lecture on counting layout
2. Practice layout
3. Discussion of general organization
4. Discussion of duties of the staff
5. Guest from the Journalism Department, University of Michigan

Suggested Approaches and Teaching Aids

1. Keep scrapbooks in which the students will collect, from their readings, examples of specified journalistic writing.
2. Involve the students in active participation by giving them beats, conducting polls and interviews, attending and reporting school and local functions, and attending and conducting press conferences.
3. Encourage the students to try free lance reporting.
4. Compile a style book appropriate for the majority of the reading public in the immediate area.
5. Utilize as speakers competent journalists in the field of writing.
6. Insure an adequate supply of newspapers for critical study. Critical reading will be done individually and in small and large group activity.
7. Provide writing experiences in every area of journalistic writing.
8. Suggest journalistic projects which may be pursued by individual students to insure personal growth in any relevant and significant area.
9. During the course, stimulate the students' interest in working on the school newspaper staff as a continuing activity.

Newspapers

The New York Times
The Minneapolis Tribune
The Christian Science Monitor
The Chicago Tribune
The New York Mirror
The London Times
The Bostonian
The Denver Post

Audio-Visual Aids

Films from the University of Michigan and Michigan State University:

Getting the Facts
Freedom of the Press
Meeting the Public
Propaganda Techniques
Tell the People
How to Read Newspapers
Assignment Mankind

ENGLISH 456 COMPOSITION 2 (Phases 4-5)

Course Description

Composition 2 will cover the total writing experience from the beginning thought processes to the final writing of the complete composition. With discussions of significant ideas as the stimulant, assignments will be presented in critical analysis, forceful argument, effective persuasion, and clear explanation. Collecting, evaluating, and organizing evidence to develop valid conclusions will be stressed.

Acievement Level

The student should be able to write a short composition with some control and confidence. Admittance is on basis of teacher recommendation or on the basis of completing Composition 1 successfully.

Objectives

1. To explain the significant difference between expository and imaginative thinking and writing.
2. To stress the importance of conviction and intellectual honesty.
3. To make the student aware of common fallacies in logic.
4. To instruct the student in the appropriate uses of the various rhetorical methods.
5. To demonstrate the need for point of view and its effects on writing.
6. To stress the use of appropriate language, organization and tone for different audiences and situations.
7. To help the student collect, evaluate, and organize relevant evidence in order to develop valid conclusions.
8. To demonstrate to students how diction and sentence structuring contribute to effective writing.

Chief Emphases

The content of the student writing will be based upon analysis and discussion of significant ideas. Intensive instruction in effective thought processes and appropriate rhetorical methods of developing exposition and formal essays will be of primary concern. The precise identification, definition, and development of key concepts will be stressed. Instruction will be given in stylistic sentence techniques such as balanced sentences, climactic order within the sentence, etc. Descriptive and narrative modes will be considered.

Materials

Fidell: Ideas in Prose (Prentice Hall)
Corbin and Smith: Guide to Modern English 11 (Harcourt)
Brooks and Warren: Fundamentals of Good Writing (Harcourt)
Writing: Unit Lessons in Composition I, Volume A (Ginn paperbound)
Beal and Hoopes: Search for Perspective (Holt)
Roget's New Pocket Thesaurus (Pocket Book)
A pocket size dictionary
Various supplemental texts and reference books

SEMESTER OUTLINE

Introduction

Week 1

1. Reading and discussion of the following:
    a. Good English (Chapter 1, Guide to Modern English 11) (GME)
    b. The Uses of Language (Search for Perspective) (SP)
    c. The Meaning of Words (Chapter 2, GME)
2. The physio-psychological formulations of impressions, attitudes, opinions, values, and ideas.

Descriptions and Techniques

Weeks 2 and 3

1. Selected study and discussion of the following:
    a. Observe (SP)
    b. The Dump Ground (SP)
    c. Anchorage (SP)
    d. Marrakech (SP)
    e. A River (SP)
    f. Market Day (SP)
2. Descriptive composition due
3. Using words (Chapter 3, GME)
4. Writing Descriptive Paragraphs (Chapter 7, GME)
5. Descriptive Writing Techniques (Units 1-5, Writing: Unit Lessons in Composition I) (WULC)
6. Using figurative language (Unit 10, WULC)
7. Organizing details (Units 11 and 13, WULC)
8. Supplying specific information (Unit 21, WULC)

Narration and Techniques

Week 4

1. Descriptive composition due
2. Selective study and discussion of the following:
    a. Seeing Life (SP)
    b. Father Interferes With the Twenty-Third Psalm (SP)
    c. A Small Tragedy (SP)
    d. Christmas (SP)
    e. The Revolver in the Corner Cupboard (SP)
3. Writing narrative paragraphs (Chapter 7, GME)
4. Key events
5. Reporting information accurately (Unit 4, WULC)
6. Description
7. Dialogue
8. Indicating time sequence (Unit 14, WULC)

Argumentation and Persuasion

Week 5

1. Narrative composition due
2. Study and discussion of the following:
    a. Right and Wrong (SP)
    b. The Conservative View of Man and Society (SP)
    c. Self Reliance (SP)
    d. Freedom to Use the Mind (Ideas in Prose) (IP)
3. Using examples to illustrate ideas (Unit 15, WULC)
4. Supporting conclusions with evidence (Unit 23, WULC)
5. Getting ready to write (Chapter 5, GME)
6. Planning the paper (Chapter 6, GME)

Week 6

1. Argumentative and persuasive composition due
2. Study and discussion of the following:
    a. The Dangers of Nonconformism (SP)
    b. A Plea For the Freedom of Dissent (SP)
    c. The Indispensable Opposition (SP)
    d. The Family Which Dwelt Apart (SP)
    e. The Man's Mind: Our Favorite Folly (IP)
3. Revising paragraphs (Chapter 8, GME)
4. Making careful use of fact and opinion (Unit 22, WULC)

Week 7

1. Argumentative and persuasive composition due
2. Study and discussion of the following:
    a. The Declaration Is For Today! (SP)
    b. The Decline of Heroes (SP)
    c. The Hard Kind of Patriotism (SP)
3. Concentrating on Paragraph Beginnings (Unit 12, WULC)
4. Writing purposeful paragraph endings (Unit 21, WULC)
5. Support, climactic, and pro and con paragraphs

Week 8

1. Argumentative and persuasion composition due
2. Study and discussion of the following:
    a. Where's Everybody? (IP)
    b. Science Has Spoiled My Supper (IP or SP)
    c. Science and Man's Freedom (SP)
3. Review: Words and Sentences (Chapter 9, GME)
4. Avoiding sentence errors (Chapter 11, GME)

Week 9

1. Argumentative and persuasive composition due
2. Study and discussion of the following:
    a. If I Were Seventeen Again (IP)
    b. Everyone a Naturalist (SP)
    c. Wilderness as a Tonic (SP)
    d. Conclusion From Walden (SP)

Week 10

1. Argumentative and persuasive composition due
2. Study and discussion of the following:
    a. Pulvis et Umbra (SP)
    b. The Death of the Moth (SP)
    c. Survival in the Desert (SP)
    d. The Secret of Life (SP)
3. Writing good sentences (Chapter 12, GME; or Units 6, 7 and 8, WULC).

Week 11

1. Revised paragraphs due
2. Selected study and discussion of the following:
    a. A Great Teacher's Method (SP)
    b. H. L. Mencken (SP)
    c. The Monster (SP)
    d. Old Man Facing Death (SP)
    e. Wallace (SP)
3. Techniques of characterization:
    a. What the character says
    b. What others say to the character
    c. What others say about the character
    d. Actions of the character
    e. Physical appearance
    f. Explanation

Week 12

1. Character sketch composition due
2. Selected study and discussion of the following:
    a. Impressions of America (SP)
    b. The Restless Spirit of the Americans in the Midst of Prosperity (SP)
    c. A Visit to America (SP)
    d. New York, the Colonial City (SP)

Exposition of Ideas (Comparison and Contrast)

Week 13

1. Analysis composition due
2. Study and discussion of the following:
    a. Dempsey vs. Carpentier (SP)
    b. Sport for Arts Sake (SP)
    c. The English Man and the America (SP)
    d. The Character of George Washington (SP)
    e. The Message of George Washington (SP)
    f. George Washington (SP)
    g. The thinking of Men and Machine (Ideas in Prose) (IP)
3. Development meaning through comparison (Unit 19, WULC)

Exposition of Ideas (Classification)

Week 14

1. Comparison and contrast composition due
2. Study and discussion of the following:
    - a. Six Typical Americans (SP)
    - b. Early AmericanTypes (SP)
3. Developing by classification (Unit 17, WULC)

Exposition of Ideas (Process)

Week 15

1. Classification composition due
2. Study and discussion of the following:
    - a. How Words Change Our Lives (IP)
    - b. How to Choose a College, If Any (IP)
    - c. How to Mark a Book (IP)
    - d. How to Review a Book (IP)

Exposition Of Ideas (Cause and Effect)

Week 16

1. Process composition due
2. Selected study and discussion of the following:
    - a. On Education (SP)
    - b. Education Eating Up Life (IP)
    - c. The Education for an American Boy (IP)
    - d. A Liberal Education (Adventures in English Literature) (Harcourt)
3. Developing ideas by cause and effect (Unit 24, WULC)

Exposition of Ideas (Definition)

Week 17

1. Cause and effect composition due
2. Selected study and discussion of the following:
    - a. The Unfading Beauty: A Well-Filled Mind (SP)
    - b. Art (SP)
    - c. What is Art? (SP)
    - d. The Artist and the World (SP)
    - e. Of Friendship (SP)
3. Controlling work meaning (Unit 16, WULC)
4. Developing meaning by definition (Unit 16, WULC)

Week 18

1. Definition composition due
2. Selected study and discussion of the following:
    - a. The Marks of the Cultured Man (IP)
    - b. The Part-Time Lady (IP)
    - c. The Gentleman (IP)
    - d. The Renewal of Life (IP)
    - e. On Going on a Journey (IP)

Suggested Approaches and Teaching Aids

1. A thought-book should be used to collect the student's personal reflections on topics discussed in class or encountered in his reading.
2. When the student is developing a composition, he should follow the sequential pre-writing procedures listed below:
    a. Brainstorm promising topics
    b. Group related thoughts listed in the brainstorm
    c. Formulate a central idea
    d. Eliminate irrelevant topics and details and add necessary ones
    e. Prepare a controlling outline.
3. The mechanics of writing should be handled on an individual basis.
4. Intensive work should be done on style in the sentence and effective paragraph development within the composition. The student should be introduced to the use of satire, humor, and irony in argumentative writing, and experiences in a precis writing, summarizing and paraphrasing programmed.
5. Model techniques should be taught inductively through the analysis of essays.
6. Fundamentals of Good Writing (Harcourt) should be used to confirm, refute, or add to the students' discovery of model techniques.
7. One intensive class analysis of student writing should be conducted for each writing assignment.

Suggested Writing Activities

1. To teach description, the student might be asked to describe:
    a. A place--describe the first impression of a place and then describe what new characteristics emerge after more concentrated study of the place.
    b. A character--describe both the external characteristics and the personality of a major character on a serialized television program; e.g., Kimble, the hero of the Fugitive program.
    c. An object--describe the "thing" which singer Phil Harris found while walking on the beach (i.e., play the recording as motivation).
2. A possible narrative exercise would be to write a narrative composition on "What Would Happen If . . .?" topics. (Example: "What Would Happen If the Sun Should Not Rise Today?" or "What Would Happen If Everyone Awoke Blind Tomorrow?")
3. To develop some facility with analogical thinking an assignment might demand that the student work out an extended metaphor. (Example: "Life is Like a Three Course Dinner.")
4. Comparison and contrast activities might be included. For example the student might be asked to show how the boy next door who is obsessed with his '49 Ford is no more ridiculous than his father who is obsessed with his latest rose show winner.
5. An assignment to teach division and classification might ask the student to classify the members and describe the nature of a local school clique.

Suggested Writing Activities (Cont'd)

6. Work in both one word definition and extended analysis of a profound abstraction can be assigned. The existential sentence would provide an excellent opportunity for expressing the abstract idea as a sensed symbol.
7. Practice in explaining might be achieved by a thorough presentation of the implications of such symbolic figures as "iron curtain," "new frontier," etc.
8. A review of a movie and a novel could be used to develop critical writing.
9. A thorough analysis of Francis Bacon's essay "Of Studies," John Henry Newman's "The Educated Man" and Huxley's "A Liberal Education" (Adventures in English Literature, Harcourt, Brace, and World) might serve as an introduction to the study of parallelism, subordination, etc., within the sentence, the paragraph, and the essay.
10. An introduction to the study of satire, humor, and irony might be a discussion of Mad magazine followed by a short satirical essay on a movie, TV program, parent, or consumer.
11. The student might write an argumentative paper taking a stand on a controversial issue.
12. An exercise in writing from different points of view might require the student to state a political issue as seen by politicians who hold opposing views on the issue.
13. To demonstrate the difference between imaginative and scientific writing, the student might be asked to write a paragraph stating a "personal prejudice" (for a model, see the syndicated column of Sidney J. Harris) and then to describe the same prejudice in psychological or sociological terms.
14. Students' analysis of their own and other students' style, composition, paragraph, and sentence structures should help to improve student writing.

ENGLISH 457 ENGLISH LANGUAGE (Phases 4-5)

Course Description

In the English Language, students will be able to explore the most up-to-date research in language in order to better understand the nature of their language, its origins, growth and change. Emphasis will be upon the methods of modern semantics--that is, through an understanding of the role of language in human life, and through an understanding of the different uses of language: language to persuade and control behavior, language to create and express social stability, and the language of imaginative literature.

Achievement Level

The student should be an above-average reader and have an active curiosity about his language.

Objectives

1. To understand more fully man's ability to communicate in many different ways.
2. To emphasize the central position language occupies in our lives.
3. To consider some of the most important aspects of language: its nature; its origin, history, growth and change: its structure; its relationship to human behavior; and its function in literature

Chief Emphases

The course focuses upon the nature of language and its study from four distinctly different perspectives: historical, structural, semantic, and literary.

Materials

Student Texts:

Fraenkel: What is Language (Ginn and Company, Aspects of Language 1)
Laird: The Miracle of Language (Fawcett Premier paperback)
Hayakawa: Language in Thought and Action (Harcourt, 1963)
Postman and Damon: Language and Systems (Holt)
Shanker: Semantics--The Magic of Words (Ginn booklet)
Webster's New World Dictionary (Meridian paperback)
Roget's New Pocket Thesaurus (Pocket Book)
Various dictionaries and reference books should be available to the class.

SEMESTER OUTLINE

Historical

Week 1

1. The Nature of Language (Laird: chapter 1)
2. Origin and Definition of Language (Fraenkel: chapter 1)
3. Vocabulary Development through Etymological Study (Use Shanker's Semantics—The Magic of Words throughout the semester.)

Week 2

1. The Power of Language (Postman: chapter 2)
2. Language and Survival (Hayakawa: chapter 1)
3. Symbols and the Structure of Communication Systems (Fraenkel: chapter 2 and Hayakawa: chapter 2)

Week 3

1. The History of the English Language (Postman: chapter 4 and Laird: chapters 2-3)

Week 4

1. Semantic Change (See James M. McCrimmon, "A Cumulative Sequence in Composition," English Journal, April, 1966, and Laird: chapter 4)
2. How Language Grows (See especially R. C. Simonini, Jr., "Word-Making in Present-Day English," English Journal, September, 1966, and Laird: chapters 5-7)
3. Related Exercises (Postman: chapter 6)

Week 5

1. Preparation for Term Paper (if desired--see Postman: chapters 7-9)
2. Dictionaries (Hayakawa: chapter 4, "Contexts")
3. Small group studies and reports on 3-6 different dictionaries

Structural

Weeks 6 & 7

1. Grammars: Traditional, Structural, Transformational and Generative (Laird: chapters 10-12, and possibly 8-9 if an understanding of the sound structure of language is desired)
   (Note: The purpose during these two weeks is to explore with the students some of the current approaches to the study of English grammar. Material from books by Paul Roberts might be useful in introducing some of these concepts. No attempt should be made, however, to study thoroughly any one linguistic approach to sentence syntax unless students evidence a distinct desire to do so.)

Week 8

1. Dialects (Laird: chapter 14 and stories by Joel Chandler Harris and Jesse Stuart, such as "Another Hanging")
2. Small group studies and reports on different dialects

Week 9

1. Levels of Usage (Postman: chapter 3 and Laird: chapters 13, 15-16)
2. Conduct a usage survey (See Postman and Damon: The Languages of Discovery, pages 99-103)

Semantic

Week 10

1. "The Lottery" (Postman: chapter 15)
2. Language of Ritual (Postman: chapter 16 and Hayakawa: chapter 5)
3. Reports and Judgments (Hayakawa: chapter 3)
4. Activity: writing slanted reports

Week 11

1. Connotations (Hayakawa: chapter 6)
2. Abstractions (Hayakawa: chapter 10)

Week 12

1. Stereotypes (Hayakawa: chapter 11)
2. Classifications (Hayakawa: chapter 12)

Weeks 13 & 14

1. Two-Valued vs. Multi-Valued Orientation (Hayakawa: chapters 13 & 14)
2. Film: Propaganda Techniques (Coronet)
3. Language of Social Control (Hayakawa: chapters 7, 15-17)
4. Logical Fallacies (Shulman's "Love is a Fallacy" and Hayakawa: chap. 18)

Literary

Week 15

1. Affective Communication (Hayakawa: chapters 8-9; includes prose and poetry for analysis)

Week 16

1. Comparing Literary Systems: poetry, short story, factual report (Postman: chapters 10-11; includes Cather's "Paul's Case")

Week 17

1. Figurative and Symbolic Language (Postman: chapters 12-14)
2. Tone (Postman: chapters 17-18)

Week 18

1. A New System of Literature and Cross Media Analysis (Postman: chapters 19-20)

ENGLISH 551 GREAT BOOKS (Phase 5)

Course Description

Great Books is an expedition, a study of man's quest for self-discovery in order to find his place in his moral, social, and economic environment. Students will read and critically evaluate a number of significant works in relation to this theme. Opportunities for individual explorations will be offered.

Achievement Level

The student should be reading at or above the 12th grade level. In addition to recognizing the author's theme, tone, point of view, and the like, the student should be able to read critically and appraise the literary quality of a work. He is highly motivated to read and reads extensively.

Objectives

1. To acquaint the students with ethical and philosophical values.
2. To encourage the students on a path of self-discovery.
3. To help the students see their problems in relationship to their environment.
4. To point out the relationship between form and content.
5. To stress literature as a source of rich, personal development through understanding of self and others.

Chief Emphases

The main emphasis of this course will be the reading of books concerned with the theme, frustrations in man's search to rediscover Eden. There will be much class discussion of the assigned books. Writing will result from the ideas the students have discovered.

Materials

Pitcairn's Island (Pocket Book)
Lord of the Flies (Capricorn)
A Separate Peace (Bantam)
Paradise Lost (Collier or Mentor)
The Tempest (Washington Square)
Macbeth (Washington Square)
Man and Superman (Bantam)
Portions of The Bible
The Divine Comedy (Mentor)
Canterbury Tales (Pocket Book)
Idylls of the King (Bantam)
Walden (Pocket)

SEMESTER OUTLINE

Main Theme: Man's Frustrations in His Quest to Rediscover Eden

The Reasons for Hell

Week 1

1. Discuss the concepts of Heaven and Hell asking such questions as: What is Hell? What causes it? Do we have to die to go there? What is Heaven? Is it obtainable?
2. Divide the class into two groups. Have one group write compositions describing the most unpleasant place their imaginations can conceive. Have the other group describe the most pleasant place.
3. Have students read compositions in class.
4. Assign Pitcairn's Island (allow one week for the reading).

Week 2

1. Read and discuss books 1-3 of Paradise Lost.
2. Assign Lord of the Flies (allow one week for reading).

Week 3

1. Read and discuss books 4-6 of Paradise Lost.
2. Assign A Separate Peace (allow one week for reading).

Week 4

1. Assign second paper dealing with three books--Lord of the Flies, Pitcairn's Island, and A Separate Peace.
2. Read and discuss books 7-8 of Paradise Lost.
3. Begin reading Man and Superman.

Week 5

1. Read and discuss books 9-10 of Paradise Lost.
2. Assign Book of Genesis from The Bible.
3. Read through Act I of Man and Superman.

Week 6

1. Complete Paradise Lost.
2. Read through Act II of Man and Superman.
3. Assign Book of Job from The Bible.
4. Lecture on Dante's Inferno and the concept of Hell in The Odyssey, The Aenied and Paradise Lost.

The Satanic Hero

Week 7

1. Read through Act III of Man and Superman.
2. Lecture on Prometheus and Dr. Faustus.

Week 8

1. Complete reading of Man and Superman.
2. Begin reading of Macbeth.
3. Lecture on The Adding Machine, and The Hairy Ape.

Week 9

1. Complete Acts I and II of Macbeth.
2. Lecture on The Satanic Hero, Dorian Gray, Frankenstein, and Heathcliff.

Week 10

1. Complete reading of Macbeth.
2. General discussions on class progress.

Brave New Worlds

Week 11

1. Begin reading of The Tempest.
2. Book one--Idylls of the King.
3. Lecture on the Arthur legend, Mallory, Tennyson, Twain, T. H. White.

Week 12

1. Continue reading of The Tempest.
2. Lancelot and Elaine from Idylls of the King.
3. Lecture on Don Quixote and the comic tradition.

Week 13

1. Complete reading of The Tempest.
2. The Death of Arthur from Idylls of the King.
3. Lecture on Utopias--Plato, More, Bacon.

Week 14

1. Read selected chapters from Walden.
2. Lecture on Typee.

Week 15

1. Selections from Walden.
2. Read essays from modern periodicals dealing with our "Eden."

Week 16

1. Selections from Walden.
2. Essays from modern periodicals.
3. Lectures on the future--Orwell, Huxley, Bradbury.

Week 17

1. Discussions on reassessments.
2. Begin reading of students' papers.

Week 18

1. Discussions on reassessments.
2. Complete reading of students' papers.

Suggested Approaches and Teaching Aids

1. Class periods will generally be divided into two parts: one part reading, writing and studying--one part discussion.
2. Each student will keep a journal that he will write in twice a week.
3. Three major writings critically evaluating the reading will be assigned.
4. One field trip to see a drama will be scheduled.

Written and Oral Activities

1. Divide class into two groups. Have one group describe the most unpleasant place conceivable--the other group, the most pleasant place.
2. Write a paper comparing and contrasting some aspect of the three novels--A Separate Peace, Pitcairn's Island, and Lord of the Flies.
3. Write a paper reviewing critically a major work of literature. This paper will be read orally by the student to the rest of the class.

Records and Film Strips

Hamlet--John Gielgud
Canterbury Tales--Scott, Foresman
Greek Theatre--Scott, Foresman

Supplementary Reading

Novels

Turgenev: Fathers and Sons
Uris: Exodus
Mila 18
Swift: Gulliver's Travels
Rolvaag: Giants in the Earth
Hudson: Green Mansions
Silone: Bread and Wine
Knowles: A Separate Peace
Algren: Man with the Golden Arm
Golding: Lord of the Flies
Orwell: 1984
Animal Farm
Huxley: Brave New World
Melville: Typee
Faulkner: Sound and the Fury
Light in August
Intruder in the Dust
Hemingway: Farewell to Arms
Sun Also Rises
Nordhoff: The Bounty Trilogy
Hardy: Jude the Obscure
Mayor of Casterbridge
Tess of the D'Urbervilles
DuMaurier: Rebecca
Bronte: Wuthering Heights
Conrad: Secret Sharer
Heart of Darkness
More: Utopia

Arnow: Dollmaker
Cronin: Keys of the Kingdom
The Citadel
Salinger: Catcher in the Rye
Lewis: Arrowsmith
Babbitt
Dickens: Tale of Two Cities
David Copperfield
Oliver Twist
Maugham: Of Human Bondage
Warren: Wilderness
All the King's Men
Dreiser: Sister Carrie
Buck: Good Earth
Koestler: Darkness at Noon
Flaubert: Madame Bovary
Dos Passos: U. S. A.
Steinbeck: Grapes of Wrath
In Dubious Battle
Of Mice and Men
Fitzgerald: The Great Gatsby
Wharton: Ethan Frome
Remarque: All Quiet on the Western Front
Sinclair: The Jungle
Stowe: Uncle Tom's Cabin
Paton: Cry, the Beloved Country
Tolstoi: War and Peace
Anna Karenina

Novels (Cont'd)

Hawthorne: Scarlet Letter
Wolfe: Look Homeward Angel
Dostoevsky: Crime and Punishment
Melville: Moby Dick

Ellison: Invisible Man
Mitchell: Gone with the Wind
Malamud: The Assistant
Cather: My Antonia

Short Stories

Steinbeck's short stories
Faulkner's short stories
Tolstoy's short stories
Pushkin's short stories
Aiken's short stories
Maupassant's short stories
Hawthorne's short stories
Gogol's short stories
Conrad's short stories
Mann's short stories

Chekhov's short stories
Dostoevsky's short stories
Crane's short stories
F. Scott Fitzgerald's short stories
Sherwood Anderson's short stories
Salinger: Nine Short Stories
Bradbury: Martian Chronicles
Porter: Noon Wine
Garland: Main Traveled Roads
Bierce: In the Midst of Life

Best Short Stories of the Modern Age

Drama

Voltaire: Candide
Miller: All My Sons
    The Crucible
    Death of a Salesman
Shakespeare: Hamlet
    King Lear
    As You Like It

Aeschylus: Promethus Bound
Sophocles: Oedipus Rex
Shaw's plays
O'Neill's plays
Williams: Glass Menagerie
Ibsen: Doll's House
Rice: Adding Machine

Nonfiction

Carson: Silent Spring
Hersey: Hiroshima
Plato: Republic
Aristotle: Poetics
Golden: Only in America
Marx: Communist Manifesto

Downs: Books that Changed the World
Churchill: Selected Essays--World War II
Wylie: Generation of Vipers
Packard: Status Seekers
    The Wastemakers
Griffin: Black Like Me

Poetry

Milton: Paradise Lost
Aeschylus: Prometheus Bound
Dante: Divine Comedy
Virgil: The Aeneid
Homer: The Odyssey
The Book of Job (Bible)
Genesis (Bible)
Tasso: Jerusalem Delivered
El Cid
Song of Roland

Masters: Spoon River Anthology
Frost: The Road Not Taken
Robinson's poetry
Dylan Thomas' poetry
Eliot: The Love Song of J. Alfred Prufrock
    The Wasteland
Benet: John Brown's Body
    Western Star
Fitzgerald: The Rubiayat of Omar Khayyaim
The English Romantic poets

ENGLISH 554 RESEARCH SEMINAR (Phase 5)

Course Description

Research Seminar will introduce the student to college research writing. A research paper will be required; this paper may deal with a scientific, historical, sociological or literary problem. The course will present in-depth studies of the nature of research, the techniques of research and one or two outstanding controversies caused by published research in literature and the sciences.

Achievement Level

The student should be able to think abstractly and to work independently on an extensive research report. This course would be most beneficial to the student with a strong academic background.

Objectives

1. To instruct in the expository mode as it is used in research writing.
2. To introduce the tools of research.
3. To instruct in the techniques of research.
4. To direct the student in the control of research material and the organization of the research paper.
5. To make the student aware of the psychological problems in the search for facts and ideas.
6. To develop the habit of independent study.
7. To utilize effectively the resources of the library and the services of the librarian.

Chief Emphases

This course will stress the formal organization of the paper and the logical development and substantiation of a thesis. The problems of the researcher in the selection, evaluation and interpretation of facts will be studied. The teacher will help the student to discipline his own research and control his own work schedule.

Materials

Barzun: The Modern Researcher (Harcourt, Brace and World, 1957)
MLA Style Sheet
Bibliographies, indexes, encyclopedias, yearbooks, etc., should be available for student use.

SEMESTER OUTLINE

Weeks 1 to 13

1. The whole class will meet once a week to discuss assigned readings.
2. Two days a week, small groups of ten students will meet with the instructor to discuss common problems they encounter in their research.
3. During the remaining days, the student will be assigned to the library for independent study and will report for individual conferences with the teacher. (See Harry E. Pike, "Survival Kit for the Gifted," English Journal, 54 (October, 1965), 606-12.)

Week 14

1. Each student should submit the final copy of his research paper four weeks before the end of the semester to allow teacher correction.
2. The teacher will consult individually with each student concerning his research paper and its evaluation.

Weeks 15 to 18

1. The class should be assigned common readings about a controversy created by published research, such as the debated authorship of certain Shakespearian plays, or the scientific validity of Rachel Carson's Silent Spring. The discussion of these readings will be carried on under the direction of a student chairman.
2. Individual conferences with students concerning their papers and possible revisions may be carried on if needed.

Suggested Approaches and Teaching Aids

1. Instruction in research techniques should be given by both the teacher and the librarian who should be intimately involved in this class.
2. In many instances, the seminar teacher and a student may wish to work with a member of another department within the school, especially when the topic being researched is outside the seminar teacher's field of specialization.
3. Field trips should be taken to the local library, a large metropolitan area library, and a university library.
4. As an alternative or supplement to library field trips, a filmstrip reader/printer might be made available.

Reference

Gutton: A Students Guide to Intellectual Work (Fides Press)
Turabian: A Manual for Writers of Term Papers, Theses and Dissertations (University of Chicago Press, paperbound)
Albaugh: Thesis Writing (Littlefield, Adams, and Company)

ENGLISH 557 LITERARY CRITICISM (Phase 5)

Course Description

Literary Criticism is designed to provide the student with an opportunity to carefully examine and discuss some major works of literature. The basic learning experience is a close study of significant works from each of the following genres: short story, poetry, drama, essay, novel, biography, autobiography and non-fiction. Works such as Sophicles' Oedipus Rex, Shakespeare's Hamlet, and Joyce's Portrait of the Artist as a Young Man will be explored. This course will also emphasize a reading of the critics and the inductive development of criteria for literary criticism.

Achievement Level

In addition to recognizing the author's theme, tone, point of view and the like, the student should be able to read critically and appraise the literary quality of a work. He is highly motivated to read and he reads extensively.

Objectives

1. To familiarize the student with critical methods.
2. To demonstrate the critical techniques applicable to various literary genres.
3. To teach the student to be discriminating in his analysis of literature.
4. To help the student to realize his own critical potential.
5. To provide the student with an opportunity to test and defend a thesis before a group.

Chief Emphases

1. The critical study of the major types of fiction and non-fiction through careful examination of selected works.
2. The development of critical literary skills through readings, discussions, and the preparation of a thesis on a major work.
3. The use of what may be referred to as great pieces of literature as a base for critical study.

Materials

Shakespeare: Hamlet (Washington Square)
Joyce: Portrait of the Artist as a Young Man (Compass)
Kaufman: Existentialism from Dostoevsky to Sartre (Meridian)
Chute: Shakespeare of London (Dutton)
Sophocles: Oedipus Rex
Shakespeare: Sonnet 116
Eliot: Love Song of J. Alfred Prufrock
Eliot: What is a Classic?
Gardner: The Pursuit of Excellence
The above works not listing sources may be found in Man and His Measure, edited by Connolly (Harcourt-Brace)

SEMESTER OUTLINE

Week 1

1. Discuss T. S. Eliot's essay, "What Is a Classic?"
2. Explore the nature of great literature.
3. Raise questions about the nature of great literature, the answers to which will hopefully be found during the course of the semester.
4. Assign the semester project: a major paper on a major work.

Weeks 2 and 3

1. Begin the study of Oedipus Rex.
2. Discuss the religious origins of drama.
3. Read and discuss excerpts from Aristotle's Poetics on the theory of drama and the nature of tragedy.
4. Discuss the character of Oedipus and the play in terms of Aristotle's definition of tragedy.

Weeks 4 to 6

1. Read and discuss Camus' "The Myth of Sisyphus" as an introduction to Existentialism.
2. Read and discuss selected essays from Kaufman's Existentialism from Dostoevsky to Sartre.
3. Explore the influence of existential thought on modern literature.

Weeks 7 to 9

1. Introduce critical elements of poetic form and technique.
2. Read and discuss the following selections:
    a. Sonnet 116 (Shakespeare)
    b. Give All to Love (Emerson)
    c. Love Among the Ruins (Waugh)
    d. Love Song of J. Alfred Prufrock (Eliot)

Weeks 10 to 12

1. Read and discuss Chute's Shakespeare of London as a model of biography. The focus should be upon Shakespeare the man.
2. Explore the following aspects as they emerge from the study of the biography:
    a. Elizabethan times
    b. Globe Theatre
    c. Origins of the Elizabethan Theatre
    d. Plays of Shakespeare

Weeks 13 and 14

1. Read and discuss Hamlet in terms of the Aristotelian concept of tragedy and the tragic hero.
2. Submit the major paper on a major work.

Weeks 15 and 16

1. Read and discuss Joyce's Portrait of the Artist as a Young Man, noting the contribution each segment of the novel makes to the total effect of the work.
2. Discuss the trials and conflicts of the artist with his world.
3. Explore the concepts of Weltsmertz and Weltenschauung.
4. Discuss the sacrifice demanded by Art.

Weeks 17 and 18

1. Divide the class into panels to discuss the books they have read.
2. Discuss the works read by groups of students.

Suggested Approaches and Teaching Aids

1. Each student should undertake a semester length project which involves the selection of a major work for analysis and discussion.
2. To enhance their understanding of the themes under discussion, students should be encouraged to read from a supplementary list of books dealing with those themes.
3. Although the overall emphasis of this course is on the development of highly sophisticated skills in literary analysis, it should be emphasized that the quality of the course, as a meaningful experience, rests on the ability of the instructor to make these works great experiences in themselves. Inductive methods of literary analysis should be used as much as possible to involve students in the discovery process. This course is designed not as a lecture course but as a living experience with significant literature through student involvement.
5. The degree of success of this class may depend upon variations in class approach. Activities should be altered using buzz groups, expanded panels, group discussions, circular seminars, single student explications, etc.
6. It may be necessary to preface the Kaufman book with common readings and simplified discussions of existentialism from an essay or pamphlet, since the material in this book usually proves to be quite difficult.
7. There is a general thematic sequence to these materials which might be expressed as "Man Seeks Himself." Although the thematic nature of the course is not of primary importance, it may be beneficial to focus on this theme in order to give an added dimension to the readings.
8. Each work that is considered in the course of the semester should be dealt with as a genre in itself (i. e., the novel, the drama, the biography: What makes them different in terms of what they try to accomplish and how they do it?).
9. The study of each work should involve some writing activities. Topics should grow out of the discussions but should probably focus on a very narrow point which is dealt with thoughtfully and carefully.
10. The following list of materials may be used in various way:
    a. to construct the course differently in terms of the common readings;
    b. to use as a recommended list of supplementary readings; or
    c. to serve as possibilities for the semester paper on a major work.

Drama

Shaw: St. Joan
Ibsen: The Doll's House
Shakespeare: Othello
Sophocles: Oedipus Rex
Sophocles: Antigone
Synge: Riders to the Sea
O'Neill: Mourning Becomes Electra
Shakespeare: King Lear
Euripides: Medea
Anonymous: Everyman
Marlowe: Doctor Faustus
Goethe: Faust
Goldsmith: She Stoops to Conquer
Eliot: The Cocktail Party
Rice: The Adding Machine
Wilder: Our Town
MacLeish: J. B.
O'Casey: Juno and the Paycock
Chekov: The Cherry Orchard
Inge: Come Back Little Sheba
Miller: Death of a Salesman

Short Story

Crane: The Open Boat
Gallico: The Snow Goose
Hemingway: Snows of Kiliminjaro
Jackson: The Lottery
Cather: The Sculptor's Funeral
Horgan: To the Mountains
Faulkner: The Bear
Gogol: The Overcoat
Maugham: Rain

Conrad: The Secret Sharer
Greene: Over the Bridge
Hemingway: The Killers
Salinger: Down at the Dinghy
Wharton: Roman Fever
Joyce: The Dead
Anderson: Hands
Porter: Pale Horse, Pale Rider

Novels

Wharton: Ethan Frome
House of Mirth
Woolf: To the Lighthouse
Mrs. Dalloway
Faulkner: The Sound and the Fury
Intruder in the Dust
As I Lay Dying
Dostoevsky: The Idiot
Crime and Punishment
Conrad: Heart of Darkness
Austen: Pride and Prejudice
Butler: Way of All Flesh
Camus: The Stranger
Cather: Death Comes to the Archbishop
Dreiser: Sister Carrie
American Tragedy

Fitzgerald: The Great Gatsby
Hardy: The Return of the Native
Hemingway: For Whom the Bell Tolls
Tolstoy: Anna Karenina
Twain: The Adventures of Huckleberry Finn
Wolfe: You Can't Go Home Again
Mann: The Magic Mountain
Paton: Cry, the Beloved Country
Steinbeck: Of Mice and Men
Undset: Kristin Lavrensdatter
Solzhenitzin: One Day in the Life of Ivan Denisovich
Huxley: Point Counter Point
Lewis: The Screwtape Letters
Pasternak: Dr. Zhivago

Poetry

Wordsworth: The World Is Too Much With Us
Benet: John Brown's Body
Milton: Lycidas
Chesterton: Lepanto

Donne: Death Be Not Proud
Shelly: Ozymandias
Ode to the West Wind

Essay

Orwell: Shooting An Elephant
Gold: A Life Among the Humanities
DeQuincey: The Literature of Knowledge and the Literature of Power

Krutch: No Essays, Please!
Iliot: What Is a Classic?
Gardner: The Pursuit of Excellence

Biography and Biographical Fiction

Chute: Shakespeare of London
Edel: Henry James
Roper: Sir Thomas More
Chute: Geoffrey Chaucer
Stone: The Agony and the Ecstasy

Arvin: Herman Melville
Nowell: Biography of Thomas Wolfe
Brooks: The Ordeal of Mark Twain
Bond: The Man Who Was Chesterton

Autobiography

Mill: Autobiography of John Stuart Mill
Schweitzer: Out of My Life and Thought
Confessions of St. Augustine
Gandhi: Gandhi's Autobiography
DeQuincy: Confessions of an English Opium-Eater
Hart: Act I

Other Non-Fiction

Dawson: Understanding Europe
Machiavelle: The Prince
Churchill: The Gathering Storm
Triumph and Tragedy
Brooks: Understanding Poetry
Adler: How to Read a Book
Maritain: Existence and the Existent
Agee: The Letters of James Agee to Father Flye
Adams: Mont-Saint-Michel and Chartres
Buber: I and Thou
Van Der Post: The Heart of the Hunter
Maxwell: Ring of Bright Water
Wilson: To the Finland Station

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